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М. ВАЙНБЕРГ
M. WEINBERG

Op. 61

СИМФОНИЯ
SYMPHONY
№ 4

ПАРТИТУРА
SCORE

M
1001
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MUSI

ЦАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
TE MUSIC PUBLISHERS

МОСКВА · 1963 · MOSCOW

Musc 314-81

М. ВАЙНБЕРГ
M. WEINBERG

Op. 61

СИМФОНИЯ
SYMPHONY
№ 4

ПАРТИТУРА
SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
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МОИСЕЙ САМУИЛОВИЧ ВАЙНБЕРГ родился 8 декабря 1919 года в Варшаве. Двадцати лет окончил Варшавскую консерваторию у Ю. Турчинского по классу фортепиано. Затем за два года (1939—1941) — Минскую консерваторию по классу композиции у В. Золотарева. С 1941 по 1943 год Вайнберг находился в Ташкенте, с 1943 года живет в Москве.

Творчество Вайнберга обширно и разнообразно по жанрам. Им написаны 5 симфоний, две симфониетты, 8 струнных квартетов, 2 трио и фортепианный квинтет, 16 инструментальных сонат для различных инструментов, 3 концерта с оркестром (для скрипки, для виолончели и для флейты); вокальные циклы на слова Ю. Тувима, С. Галкина, И. Переца, О. Туманяна, Ф. Тютчева, А. Блока, В. Шекспира — всего около 80 романсов. Особый раздел творчества композитора составляют его театральная и кино-музыка: балеты «Буратино», «Белая хризантема», музыка к кинофильмам «Летят журавли», «Последний дюйм» и мн. др.

Последние годы имя М. Вайнберга все чаще и чаще привлекает к себе внимание музыкальной общественности. Содержательный тематизм, мелодическая свежесть по-народному выразительной лирики, мастерство в построении лаконичной формы, виртуозное владение современным динамическим стилем придают его сочинениям большую художественную ценность. Музыка Вайнберга, всегда технически совершенная, вызывает вместе с тем ощущение творческой непринужденности.

Именно такое впечатление остается от знакомства с Четвертой симфонией. Несмотря на относительную сложность письма (обилие полифонии, смелые, неожиданные тональные сопоставления, современный гармонический язык), симфония звучит легко, прозрачно; кажется, что она написана очень просто. В этом нет никакого противоречия. Простота — самое дорогое в искусстве. Но у каждого художника свое собственное представление о простоте. Как справедливо утверждал Вс. Мейерхольд, «...не существует некой общедоступной и общепонятной простоты, как не существует в искусстве «золотой середины». Художник должен добиваться достижения своей собственной простоты, которая будет вовсе не похожа на простоту его товарищей. Высокая простота искусства — это то, к чему приходят, а вовсе не то, от чего отталкиваются...» * Только имея это в виду и можно говорить о простоте музыкального стиля Вайнберга. Вместе с другими его сочинениями последних лет, Четвертая симфония отражает неустанные поиски композитором своей манеры, своей высокой простоты в искусстве. Поиски и завоевания.

Два начала пронизывают собой всю музыкальную ткань симфонии — песенное и танцевальное. Образы движения, маршеобразная поступь уличной процессии, ритм мазурки чередуются с прихотливой улыбкой и вальсообразной нежной лирикой; безудержное кипение, веселье — с душевным покоем, с мыслями о красоте жизни, природы. Яркие темы, жанрово обозначенные, приобретают от этого еще большую рельефность.

Первая часть симфонии начинается энергичным унисоном струнных. Ритмическая структура темы, лаконизм, диатонический лад придают ей черты мужественной решимости. Вторгающиеся трубы, затем голоса гобоев и кларнетов еще более динамизируют этот образ, обогащают его новыми красками; возникает ощущение движущегося людского потока. Первую тему сменяет вторая — причудливая, по-детски наивная (солирующий кларнет под аккомпанемент валторны). Картину дорисовывает маршеобразный эпизод (соло медной группы, затем свистящие флейты, гобои и кларнеты); автор впервые вводит его в раздел разработки, позднее он прозвучит в коде. Заданное с самого же начала энергичное движение Allegro так и остается до конца части, сообщая ей активный динамический характер.

Вторая часть (Allegretto) построена на двух темах, из которых определяющее значение имеет первая — неторопливый меланхолический напев, излагаемый кларнетом, затем первыми скрипками. Ласковый, очень трогательный, он появляется каждый раз в новом освещении; тонкая подвижная гармония, извилистый мелодический рисунок придают ему выразительность живой человеческой речи.

С появлением новой темы, выросшей из басов первой, музыка окрашивается в драматические тона. Но вскоре они уступают место светлому пасторальному эпизоду: трубным сигналам отвечает задорный мотив флейт-пикколо. В конце обе темы образуют лирический дуэт, «круг замкнулся» —

* Журнал «Новый мир», 1961, № 8, стр. 233, 234.

воображение вернуло мысль автора к вальсообразному напеву.

Третья часть (Andantino) — лирический центр симфонии. Здесь — наивысшие достижения Вайнберга-мелодиста, поэзия его стиля. Изложение открывает короткий речитатив-монолог валторны — автор введет его потом в качестве одной из тем в лирическое повествование. Движение Adagio сменяется более подвижным Andantino. Поддерживаемые pizzicato вторых скрипок, альтовой группы и контрабасов, засурдиненные виолончели pianissimo заводят тихую мелодию-рассказ, исполненную покоя и красоты. О чем говорит она? Каждый воспримет ее по-своему. Мерное покачивание аккомпанемента, успокаивающие интонации струнных вызывают мысль о колыбельной. Но так можно петь и наедине со своими мыслями, вслушиваясь в тишину природы, размышляя над жизнью. Мелодия виолончелей переходит в нежный наигрыш кларнета, затем следует большой лирический эпизод на теме вступительного монолога валторны; меняется внешний облик музыки, но сущность ее — доброта чувств, лелеющая душу гуманность — остается неизменной...

Последняя часть (Vivace) — стихия танцевальности. Все радостно кружится, движется: веселый хоровод, игровая сценка, задорный мотив, отдаленно напоминающий народную «Перепелочку», чередуются с ритмами марша и мазурки. Танец рождает песню, и она приходит, приходит в тот момент, когда потребность в широкой мелодической линии после быстрого мелькания образов становится особенно ощутимой. Ритмическое кипение, веселье выливаются в свободное величавое пение (первая искрометная тема, но четырежды увеличенная!). Это — кульминация. Возрождающееся движение приводит к радостному динамичному окончанию.

С. Шлифштейн

MOISEI WEINBERG was born on December 8, 1919, in Warsaw; at the age of 25 he graduated from the Warsaw Conservatoire (J. Yurczinski's piano class), and it took him only two years (1939—1941) to complete the course of composition at the Minsk Conservatoire (Prof. V. Zolotaryov's class). From 1941 to 1943 Moisei Weinberg lived in Tashkent and since 1943 has resided in Moscow.

Weinberg is active in various genres and forms: he is the author of five symphonies, two sinfoniettas, eight string quartets, two trios, a piano quintet, 16 sonatas for different instruments, three concertos (for violin, for violoncello and for flute), numerous vocal cycles (about eighty romances) to words by Y. Tuvim, S. Galkin, I. Peretz, O. Tumanian, F. Tyutchev, A. Blok and W. Shakespeare; the ballets "Buratino" and "White Chrysanthemum", and incidental music to films "The Cranes Are Flying" and "The Last Inch".

Weinberg's name has of late been attracting the attention of the musical public. Profound themes, fresh and expressive lyrical melodies in the folk style, mastery of form, brilliant virtuosity and dynamism of orchestral writing — all this makes for high artistry of his creations. Technically impeccable, his works produce the impression of great ease.

This is particularly true of his Fourth Symphony: for all its complexity (the work abounds in polyphonic devices, unexpected tonal shifts, and its harmonic idiom is quite modern), the symphony seems light, transparent and deceptively simple. But there is nothing contradictory in this: simplicity is the summit of art. Every artist, however, has his own idea of simplicity; in the words of Vsevolod Meierhold, "There is no general and universal simplicity, just as there is no 'golden mean' in art. An artist must strive for his own kind of simplicity which will be quite unlike the simplicity of his colleagues. In art simplicity is the result and not the starting point" *. So when we speak of "simplicity" in Weinberg's music we mean just this. Like other works written in later years, his Fourth Symphony reflects the composer's ceaseless searchings for a style and simplicity of his own. And not merely searchings but also achievements.

Two elements — song and dance — predominate in the symphony. Motion, march and mazurka rhythms alternate in it with whimsically alluring lyricism of waltz; irresistible drive and gayety give place to calm, suggesting contemplation of Nature and enjoyment of life. This contrast throws into greater relief the symphony's clear-cut themes of pronouncedly folk character.

The first movement opens with a vigorous unison of the strings. The theme's rhythm, brevity and diatonic structure lend to it a virile expressiveness. Sudden calls of the trumpets, and later, oboes and clarinets, make the theme still more dynamic, introducing new colours and suggesting the motion of a vast mass of people. The second theme is childlike and naive, if somewhat bizarre (solo clarinet accompanied by the horn). The picture is finished off by the marchlike episode (the brass choir and, later, whistling flutes, oboes and clarinets); for the first time this episode appears in the development section and is then repeated in the coda. The driving rhythm established from the outset is preserved to the end of this highly dynamic Allegro.

The second movement (Allegretto) is based on two themes of which the first (an unhurried melancholy tune in the clarinet and later the first violins) is the more important. This tender and touching theme whose refined harmony and tortuous melodic line bring it close to expressive human speech reappears every time in a new guise. The second theme, arising from the bass of the first, introduces an element of dramatism. Soon, however, a lucid

* "Novy Mir", No. 8, 1961, p. 233, 234.

pastoral episode takes its place, with a perky tune in the piccolos answering trumpet fanfares. At the end the two themes sing a lyrical duet, as it were; the circle is closed, the composer has come back to the waltz-like tune.

The third movement (Andantino) constitutes the lyrical centre of the symphony. In it we find the highest inspiration of Weinberg the melodist, the poet. The movement opens with a brief recitative of the horn, which will be heard later as part of the lyrical narrative. The initial Adagio gives place to a quicker-paced Andantino; against the accompaniment of plucked second violins, violas and basses, muted cellos start a melody in the nature of a narrative, pianissimo. A mood of beautiful calm sets in. What is the story about? Each can think up his own interpretation: the measured undulations of the accompaniment, the serene melody in the strings suggest a lullaby, but then one can hum a tune like this when one is alone, communing with Nature or meditating on life. The melody of the cellos is followed by a tender tune in the clarinet, and next comes a long lyrical episode based on the theme of the horn's introductory monologue. Outwardly the music is different but its essence — kindly feelings and heart-warming humaneness — is the same.

In the finale (Vivace) the dance element is let loose. Everything is in a joyous whirl, in ceaseless motion. In this boisterous round dance a catching melody, not unlike the Byelorussian song "Perepyolochka", alternates with mazurka and march rhythms. From the dance a song is evolved; it emerges just at the moment when the ear craves a broad melody after the quick succession of dance tunes. In this way gay boisterous rhythms are superseded by a broad songful melody which actually is the first catchy theme but four times augmented. This is the climax. Recurring motion leads to a joyous and dynamic conlusion.

S. Shlifstein

СОСТАВ ОРКЕСТРА

ORCHESTRA

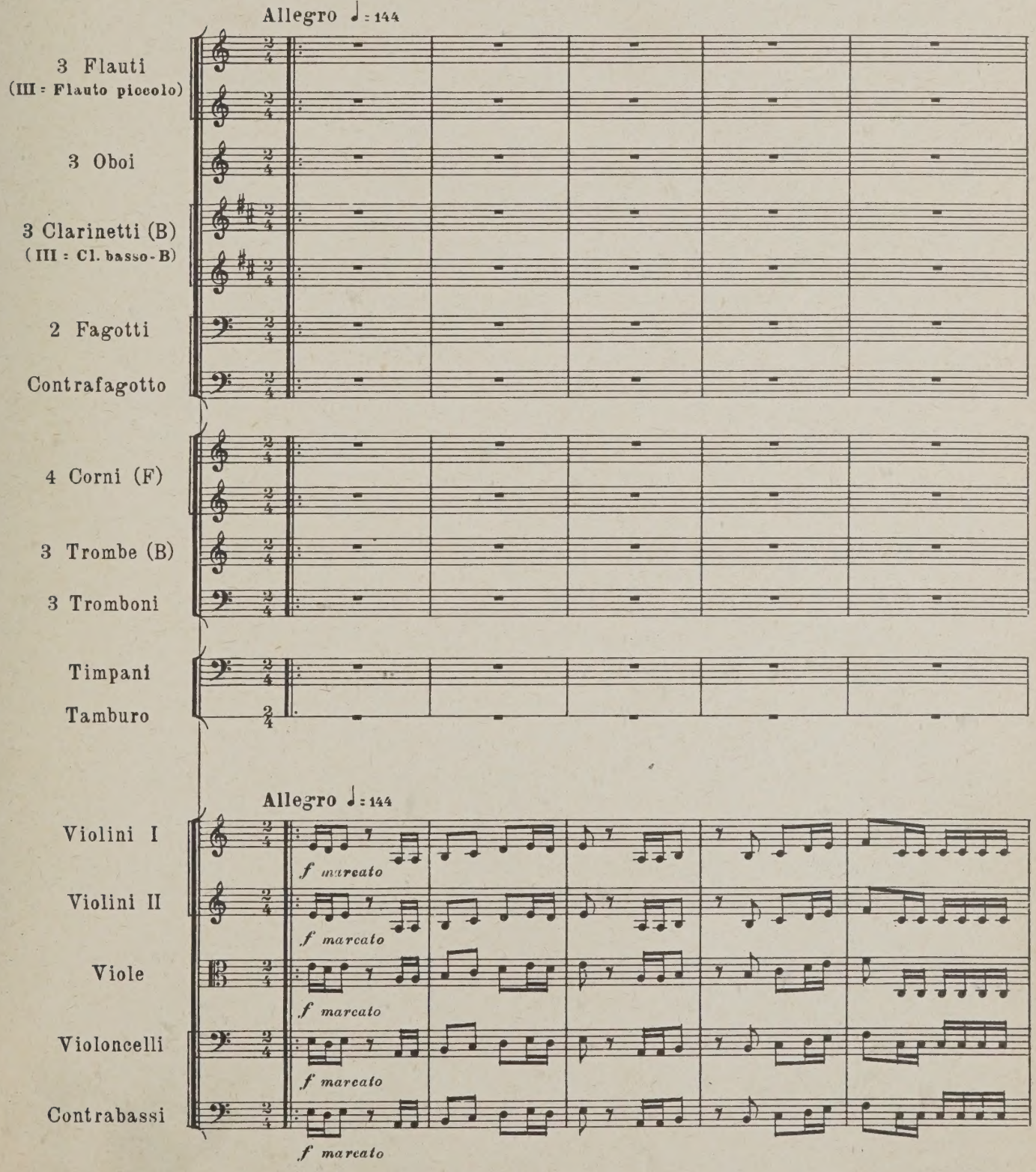
3 флейты (II = Малой флейте I) (III = Малой флейте II)	3 Flauti (II=Flauto piccolo I) (III=Flauto piccolo II)
3 гобоя	3 Oboi
3 кларнета (Си♭, Ля) (III=Басовому кларнету—Си♭)	3 Clarinetti (B, A) (III=Clarinetto basso — B)
3 фагота (III = Контрафаготу)	3 Fagotti (III=Contrafagotto)
*	*
4 валторны (Фа)	4 Corni (F)
3 трубы (Си♭)	3 Trombe (B)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Бубен	Tamburino
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
*	*
Ксилофон	Silofono
Арфа	Arpa
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

Посвящается Револю Бунину
Dedicated to Revol Bunin

СИМФОНИЯ №4 SYMPHONY No. 4

М. ВАЙНБЕРГ
M. WEINBERG Op. 61

I



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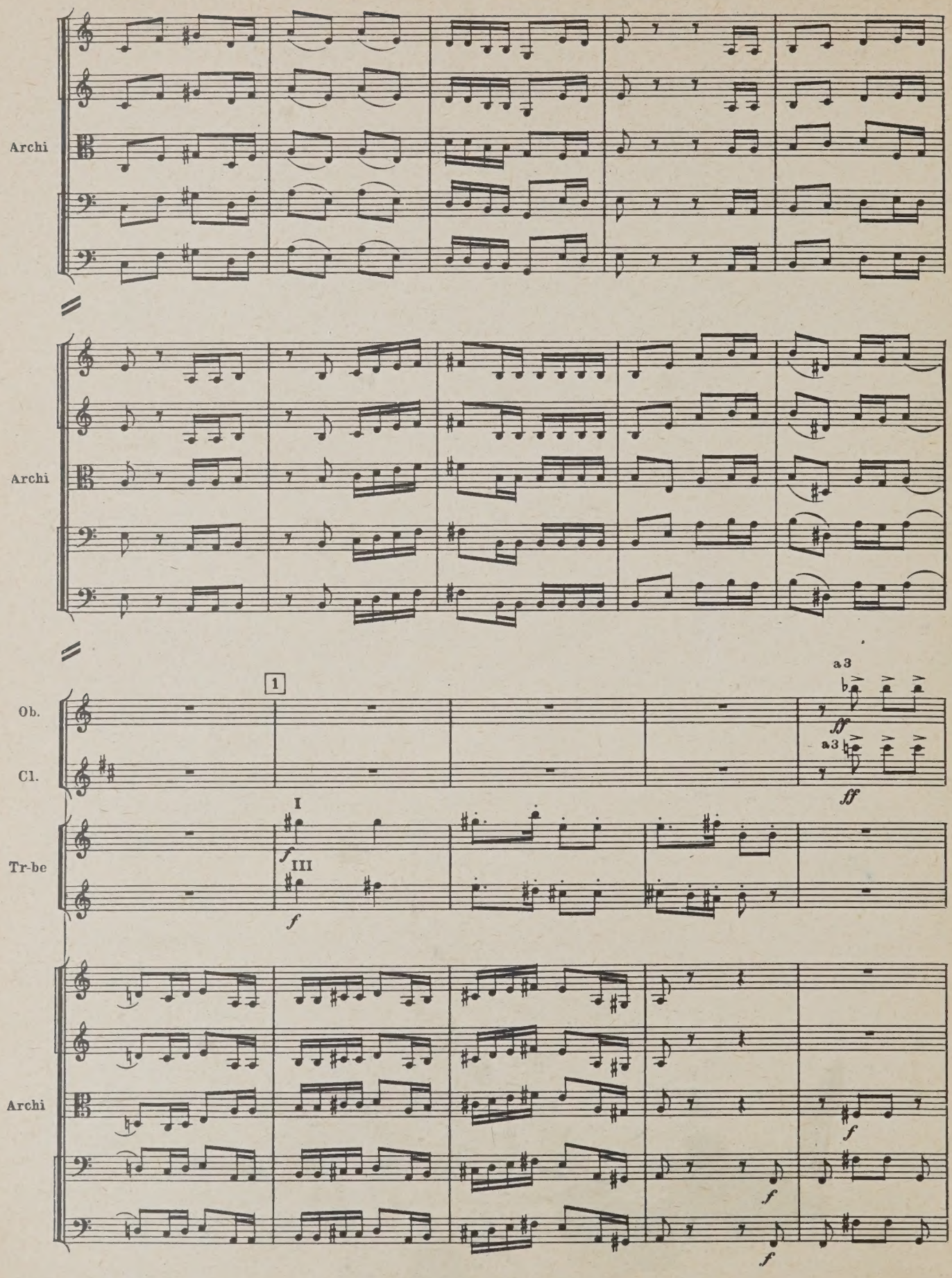
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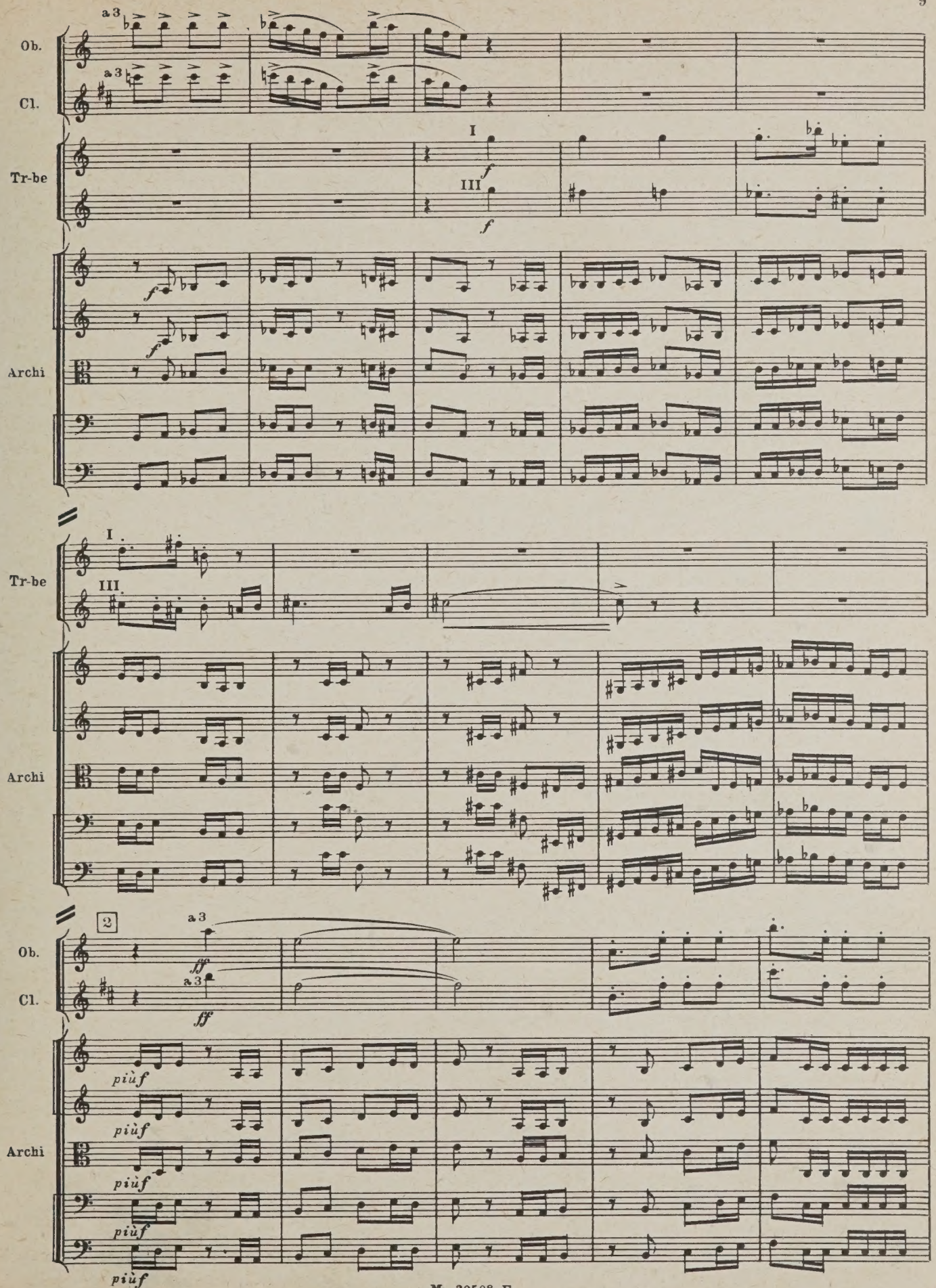
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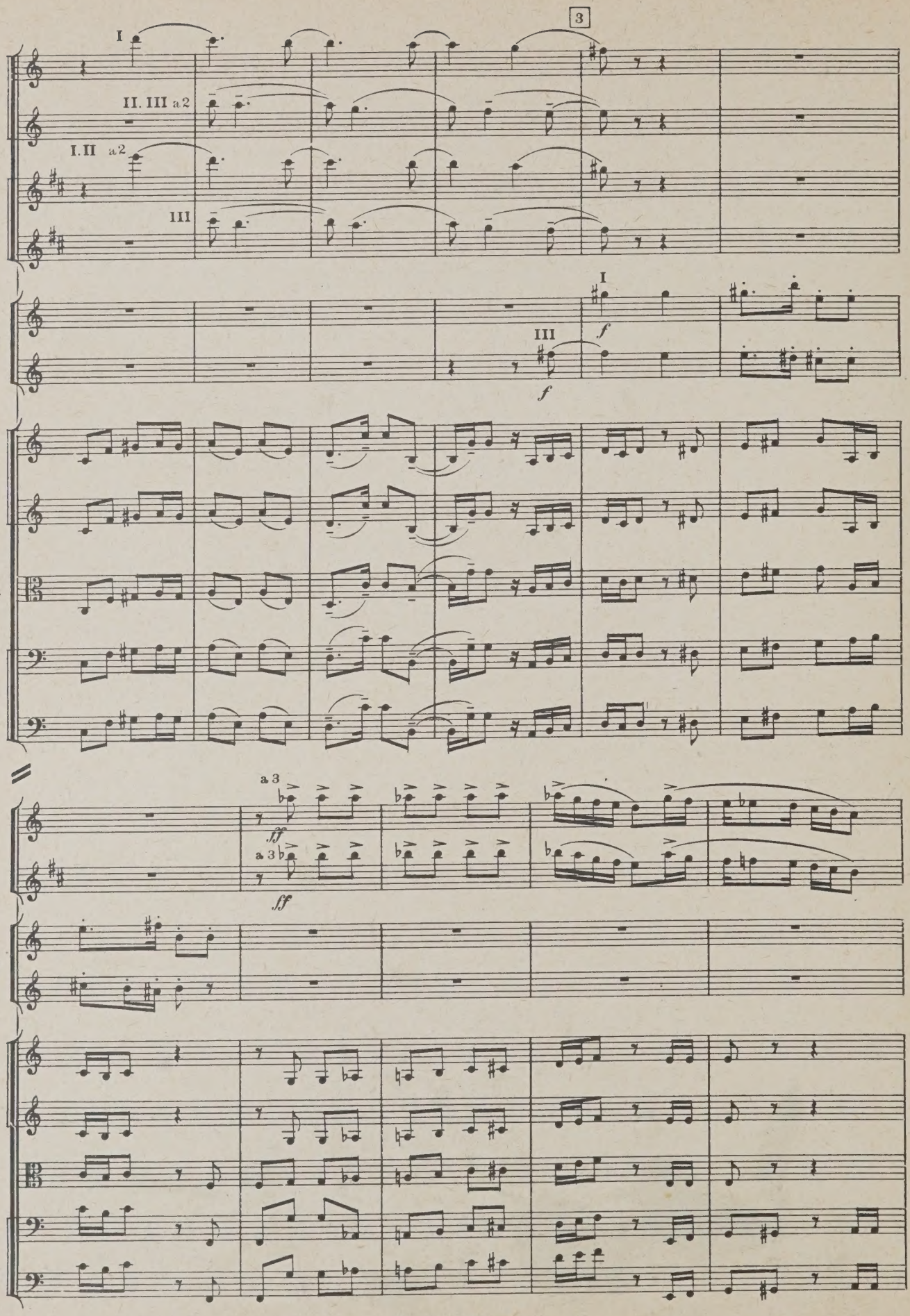
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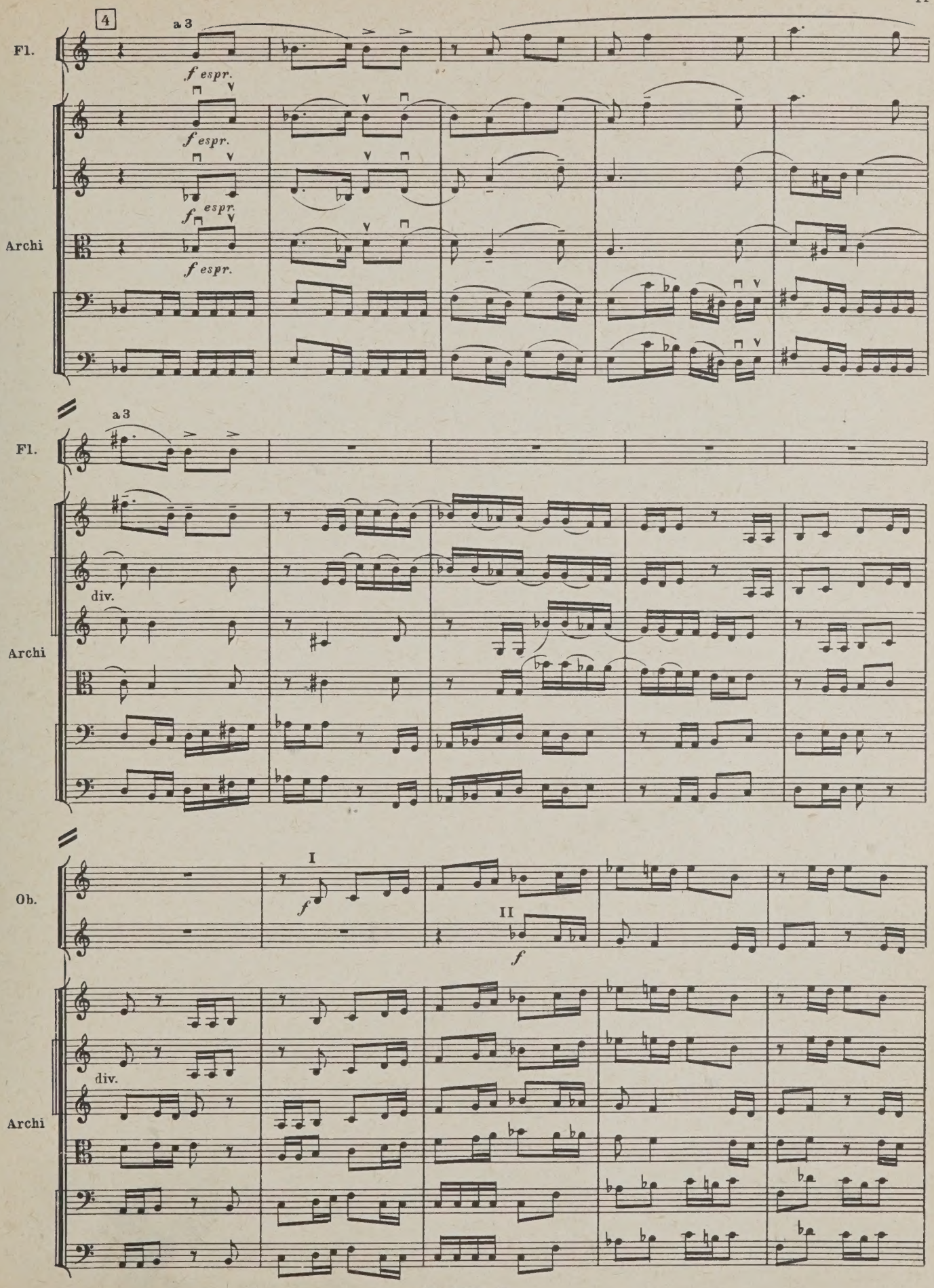
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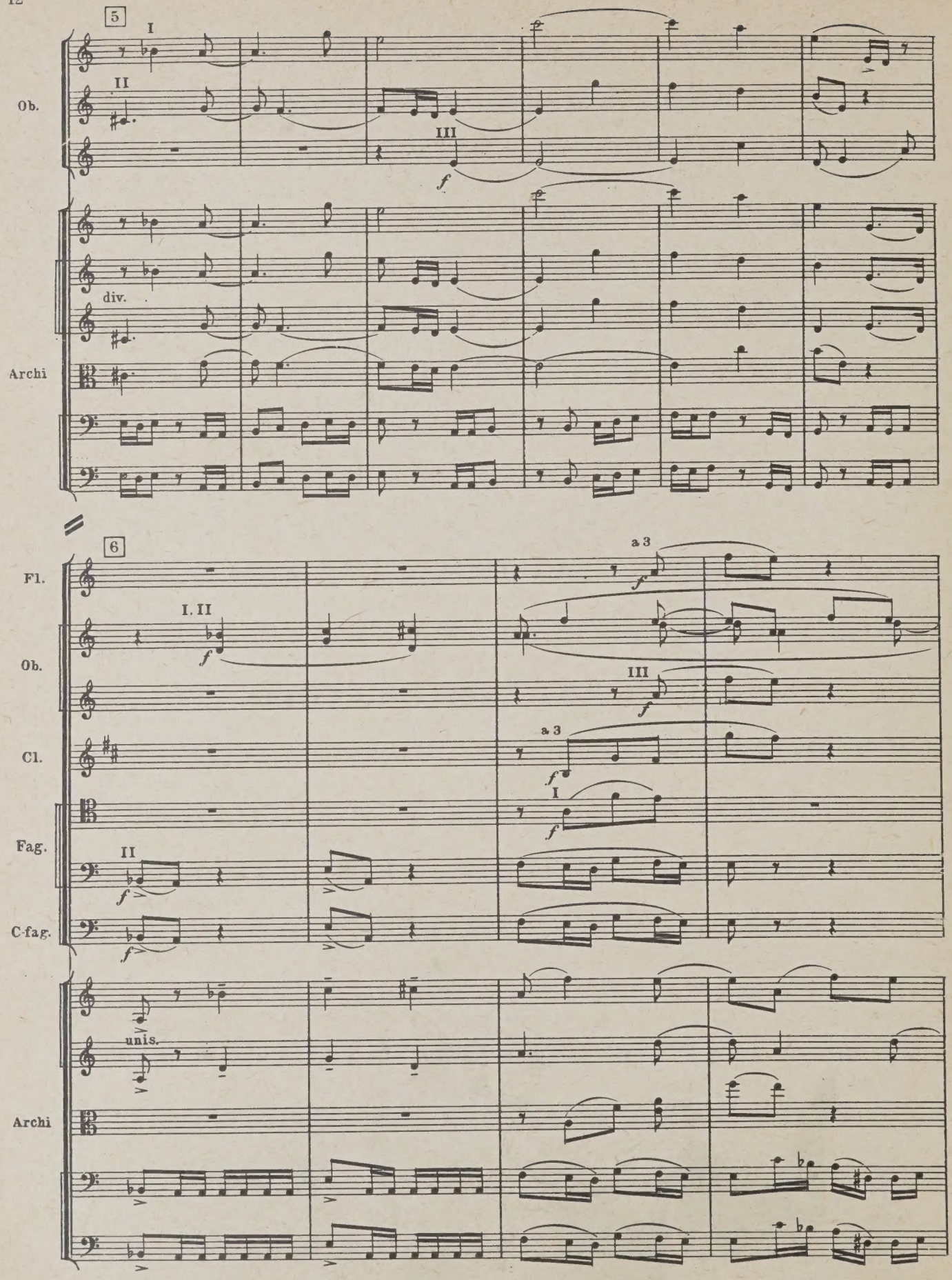
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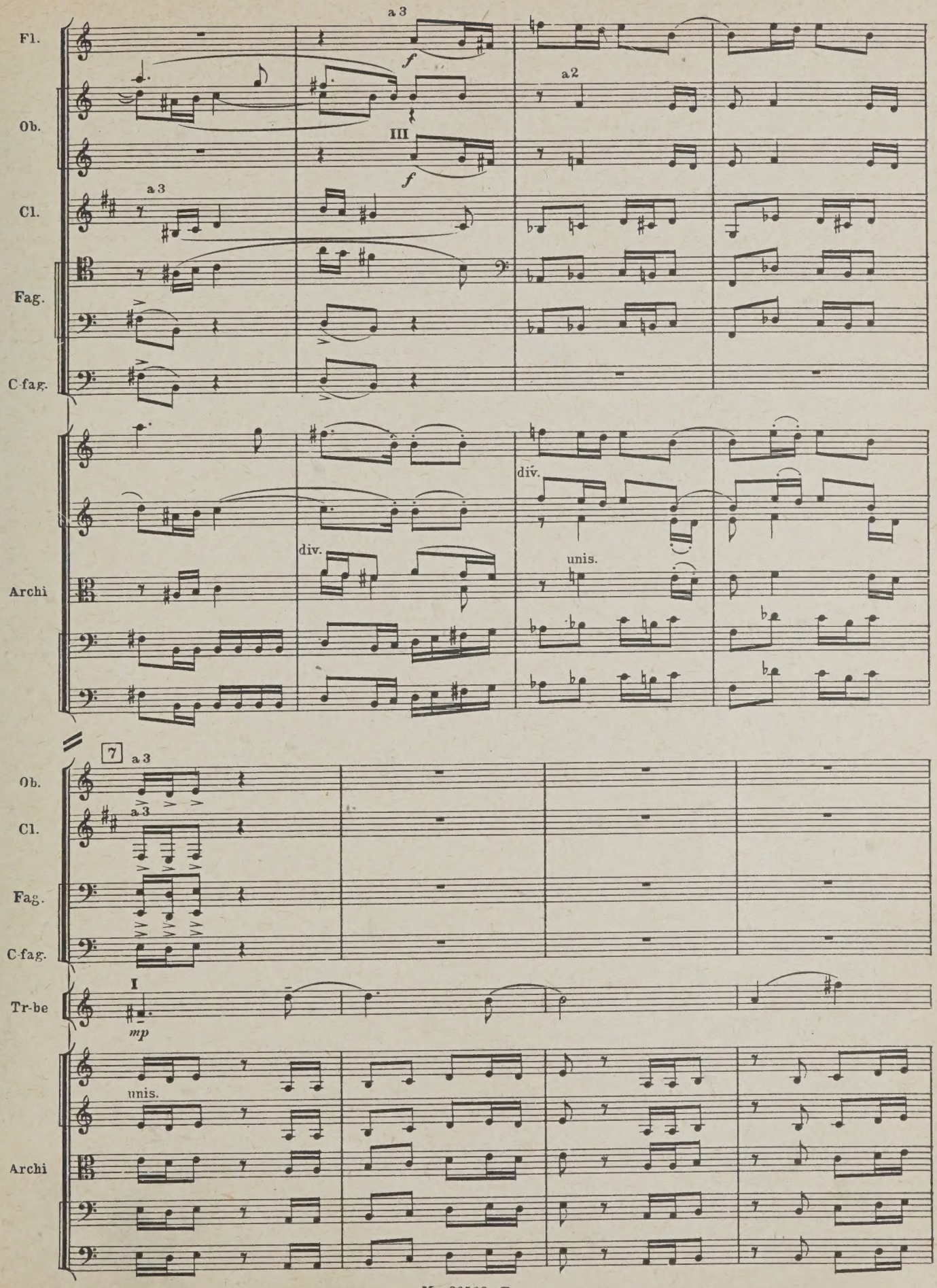
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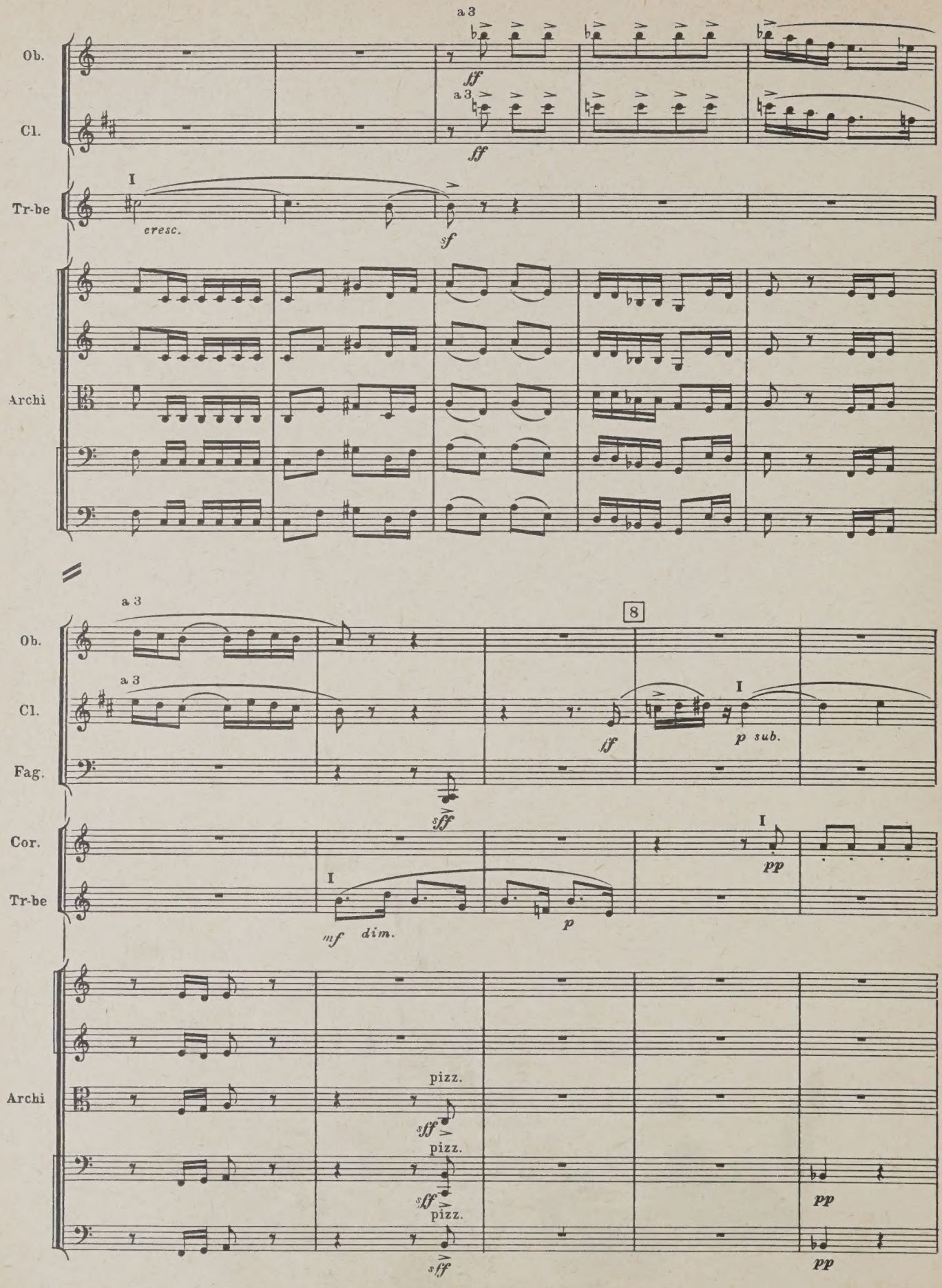
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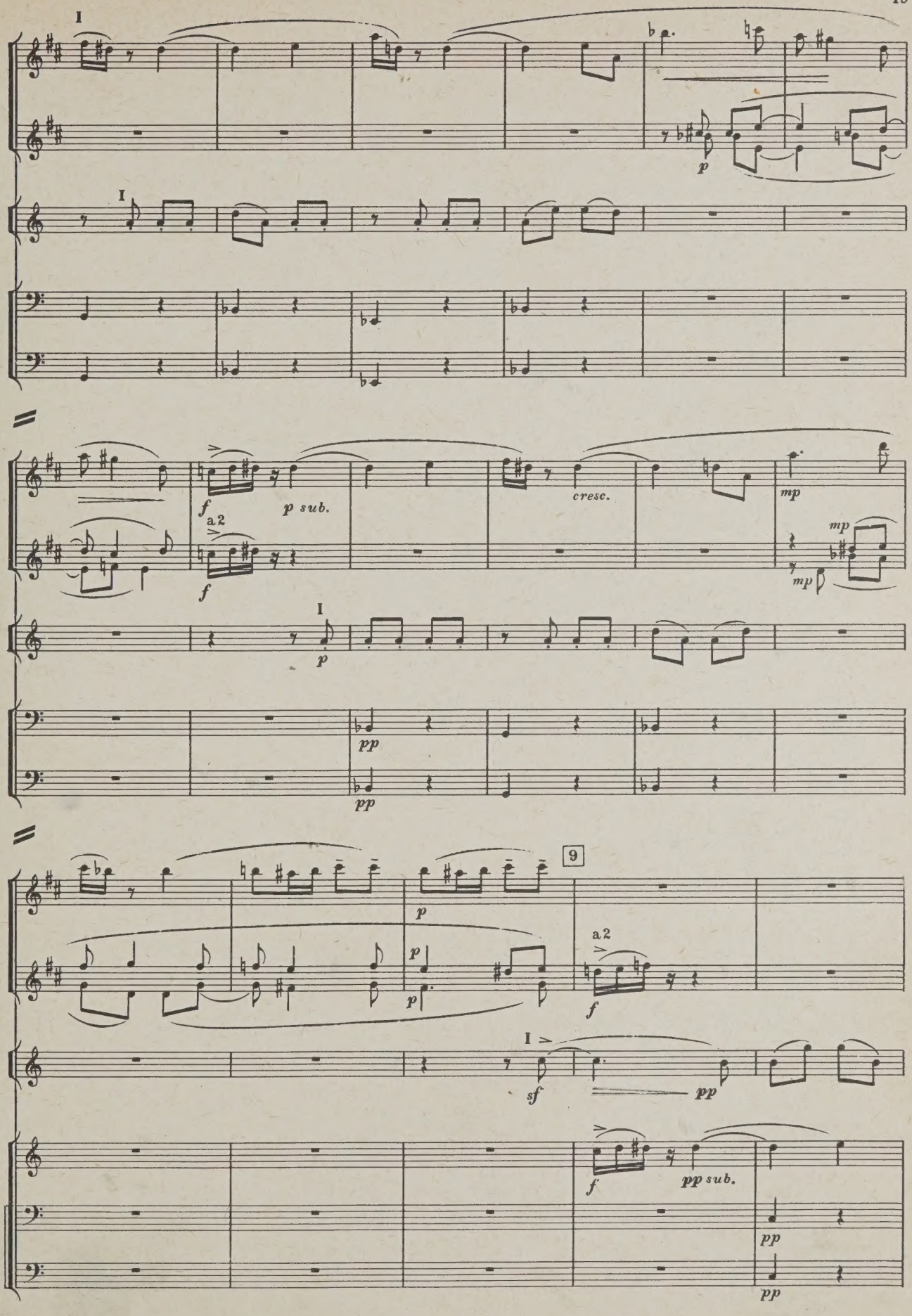
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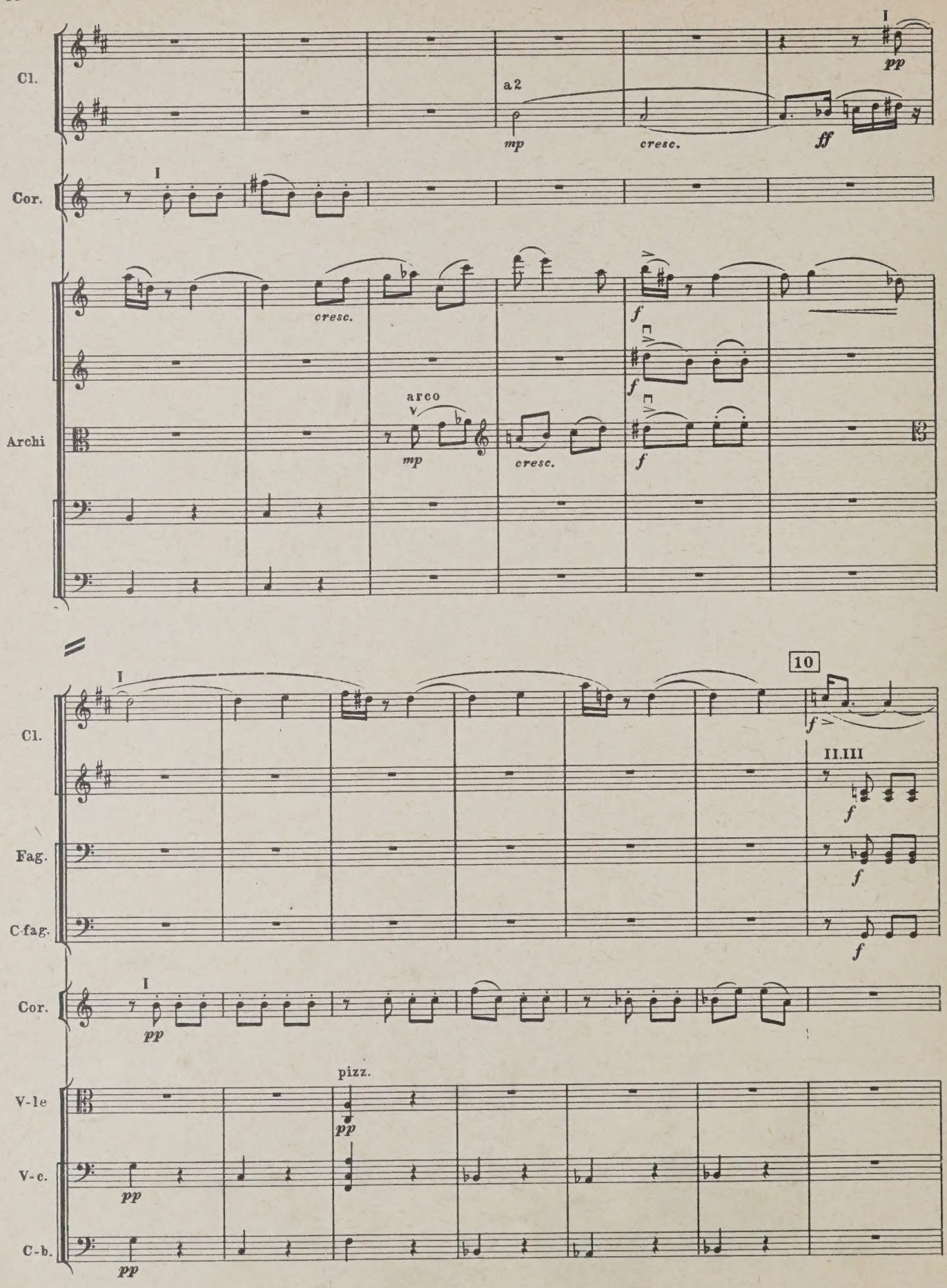
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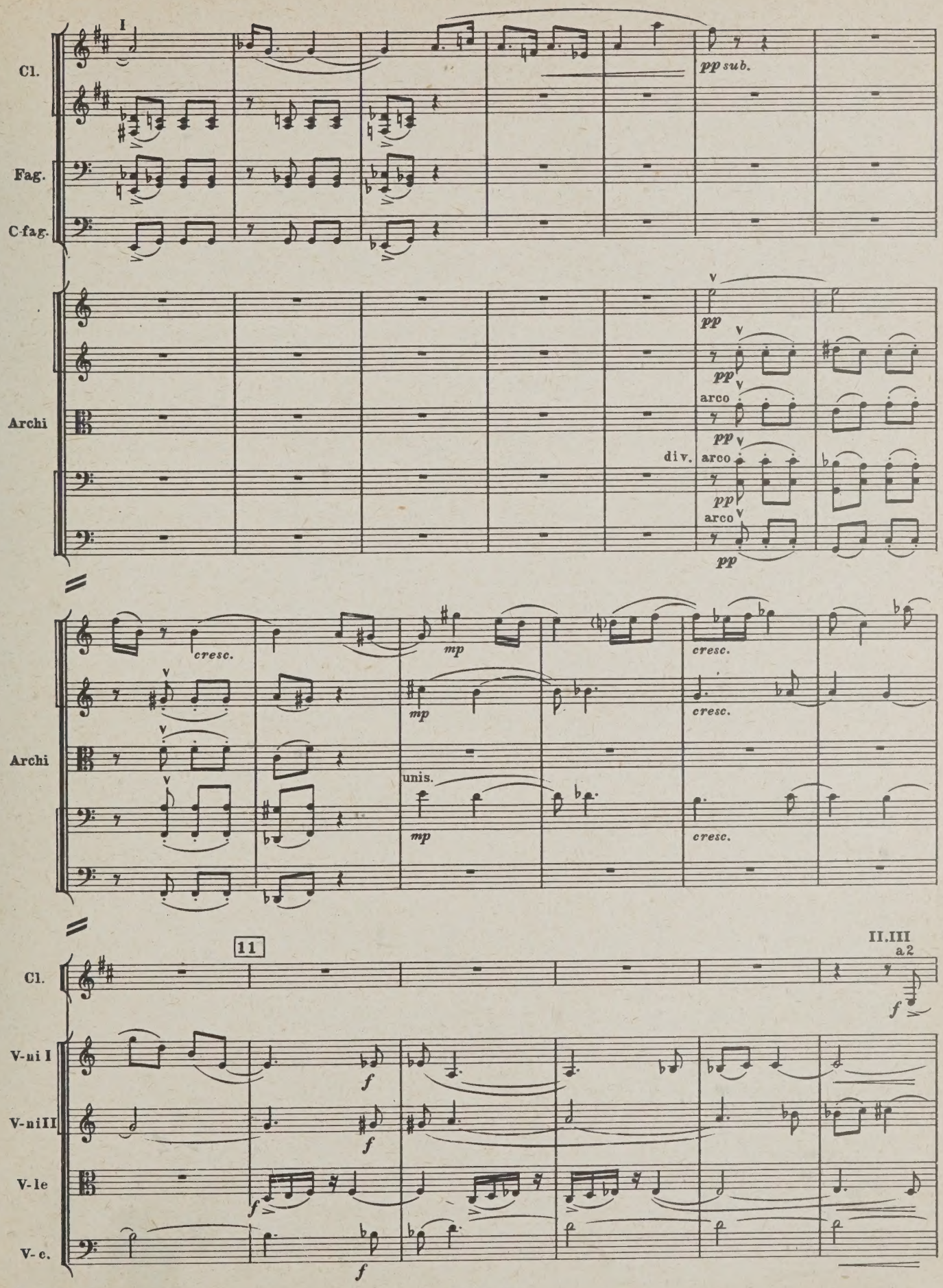
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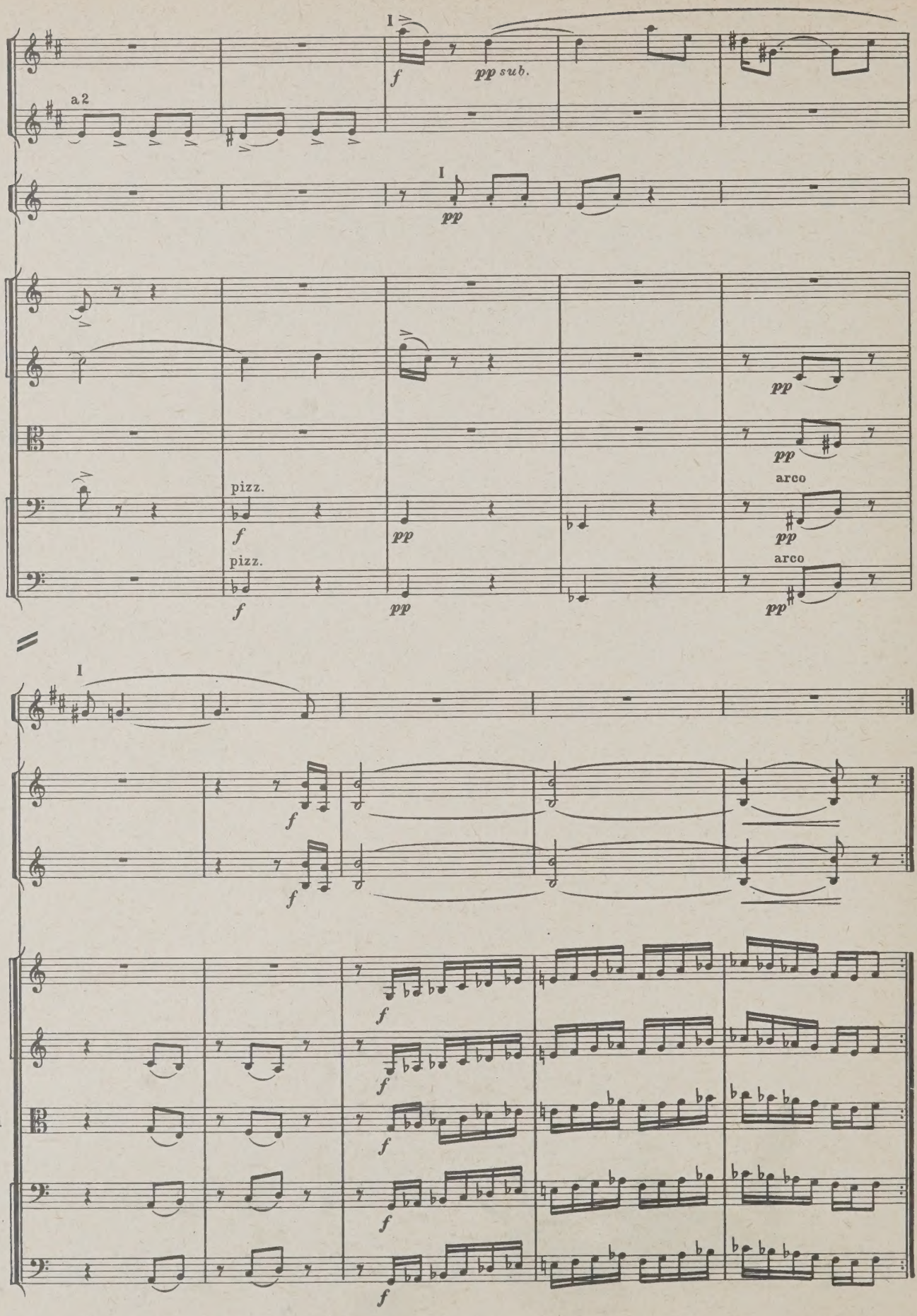
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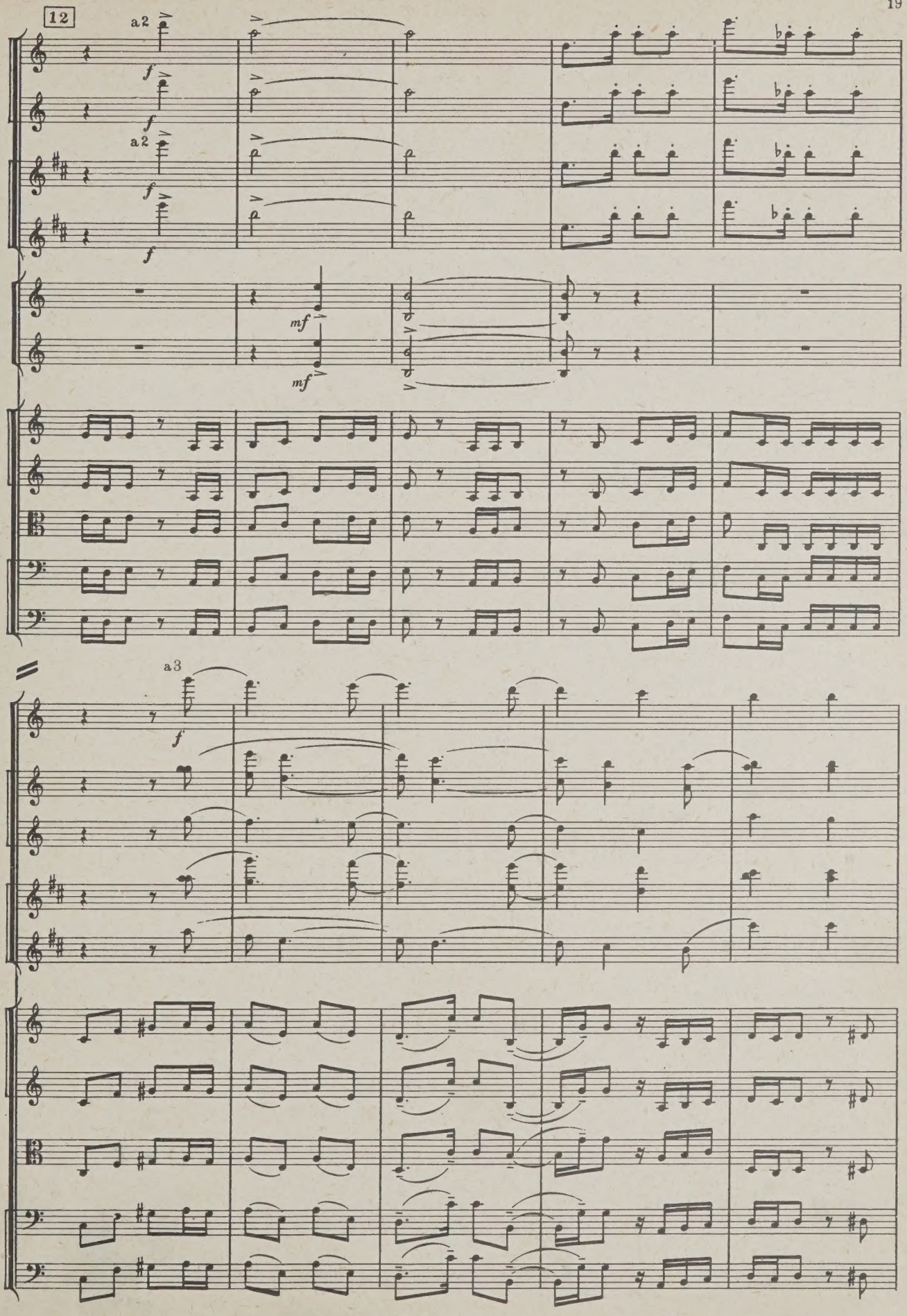

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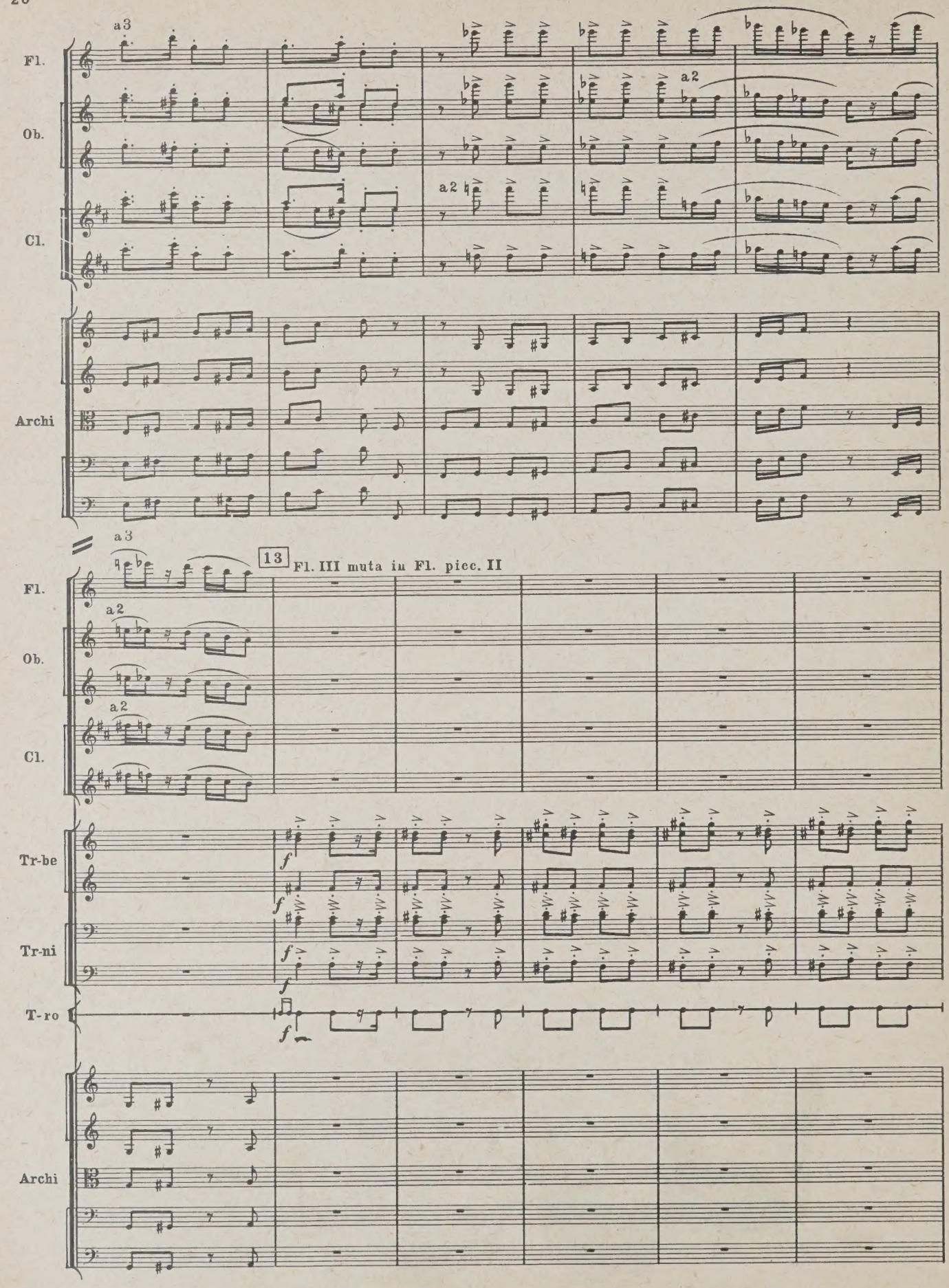
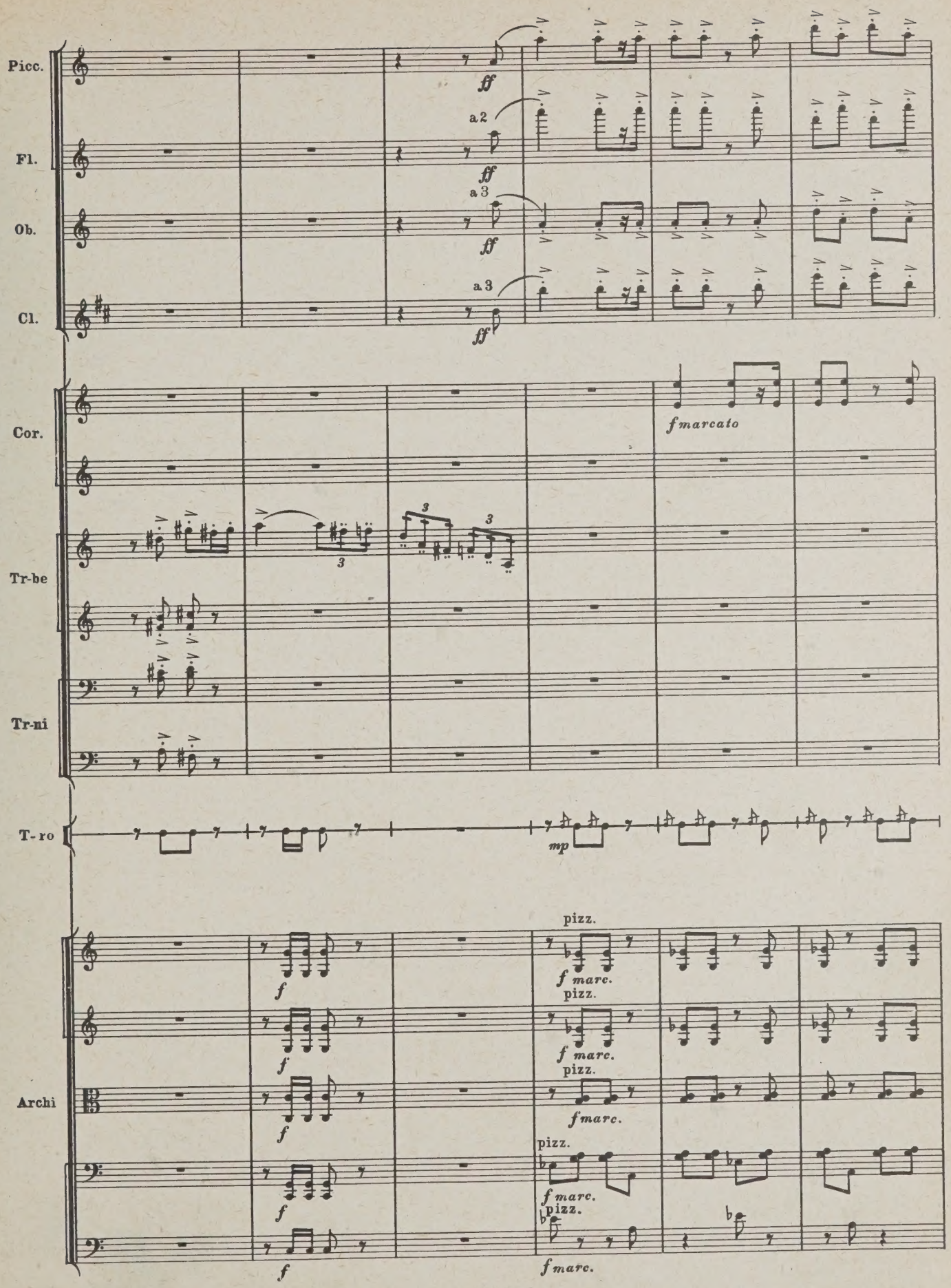
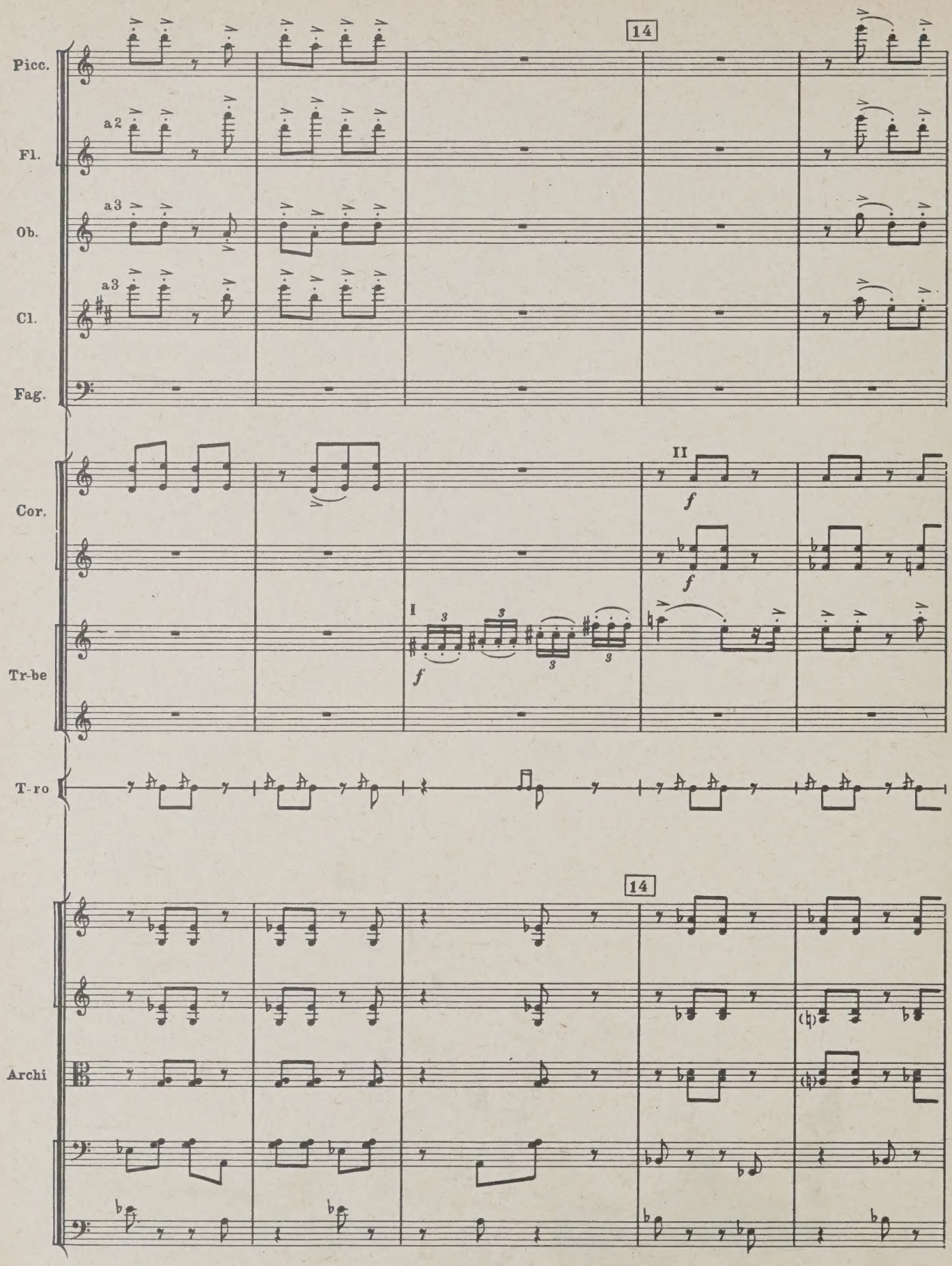
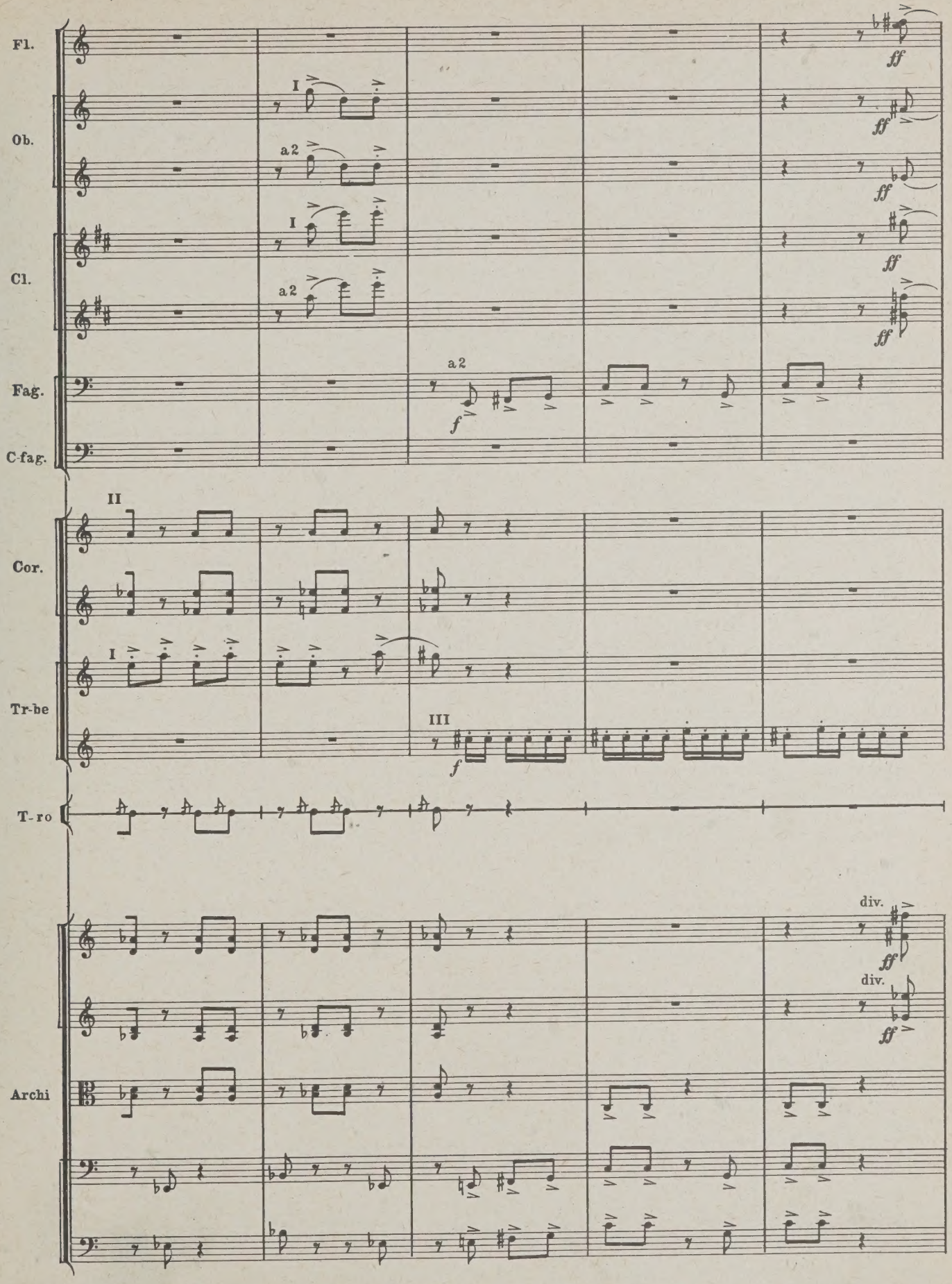
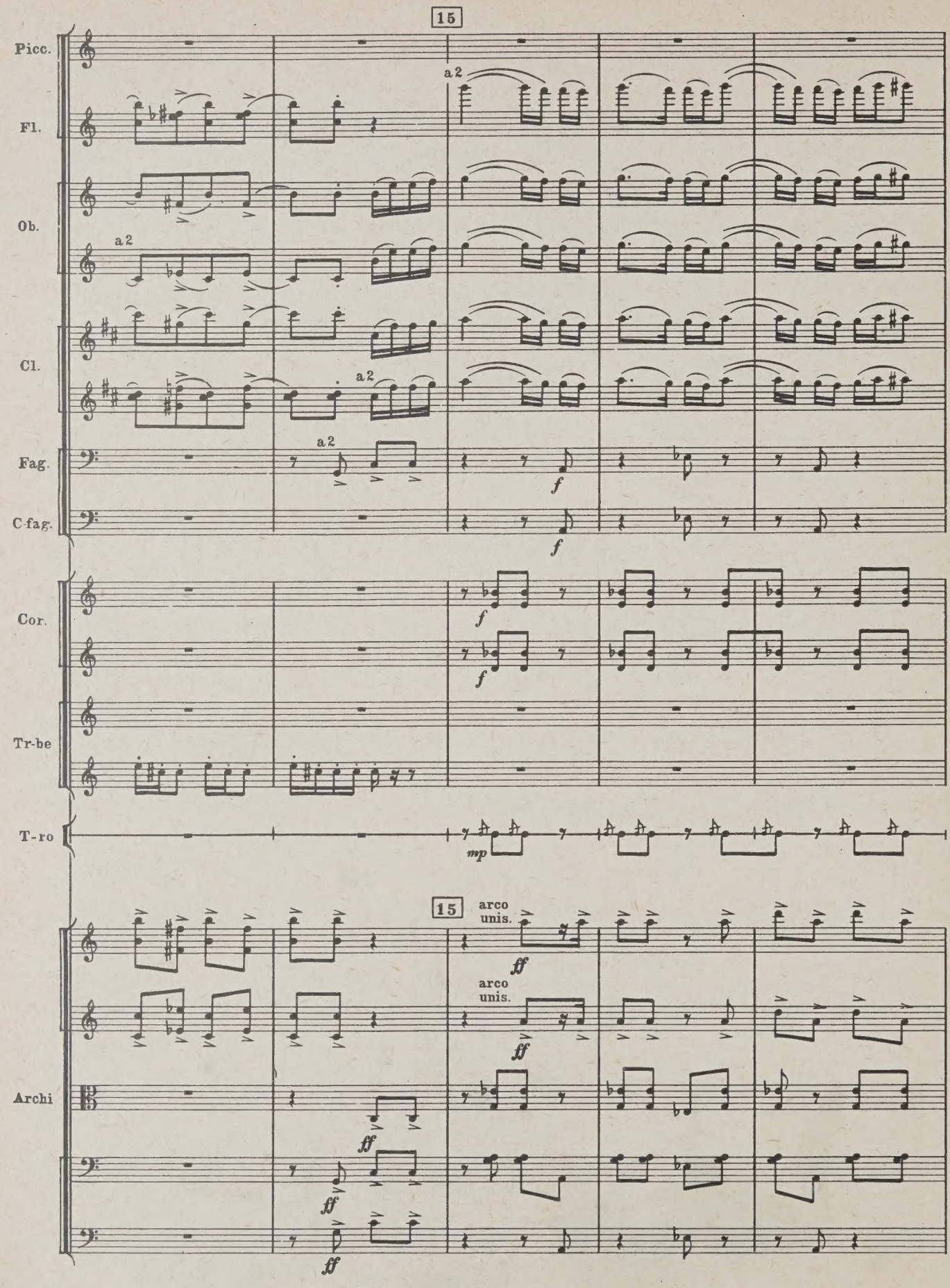
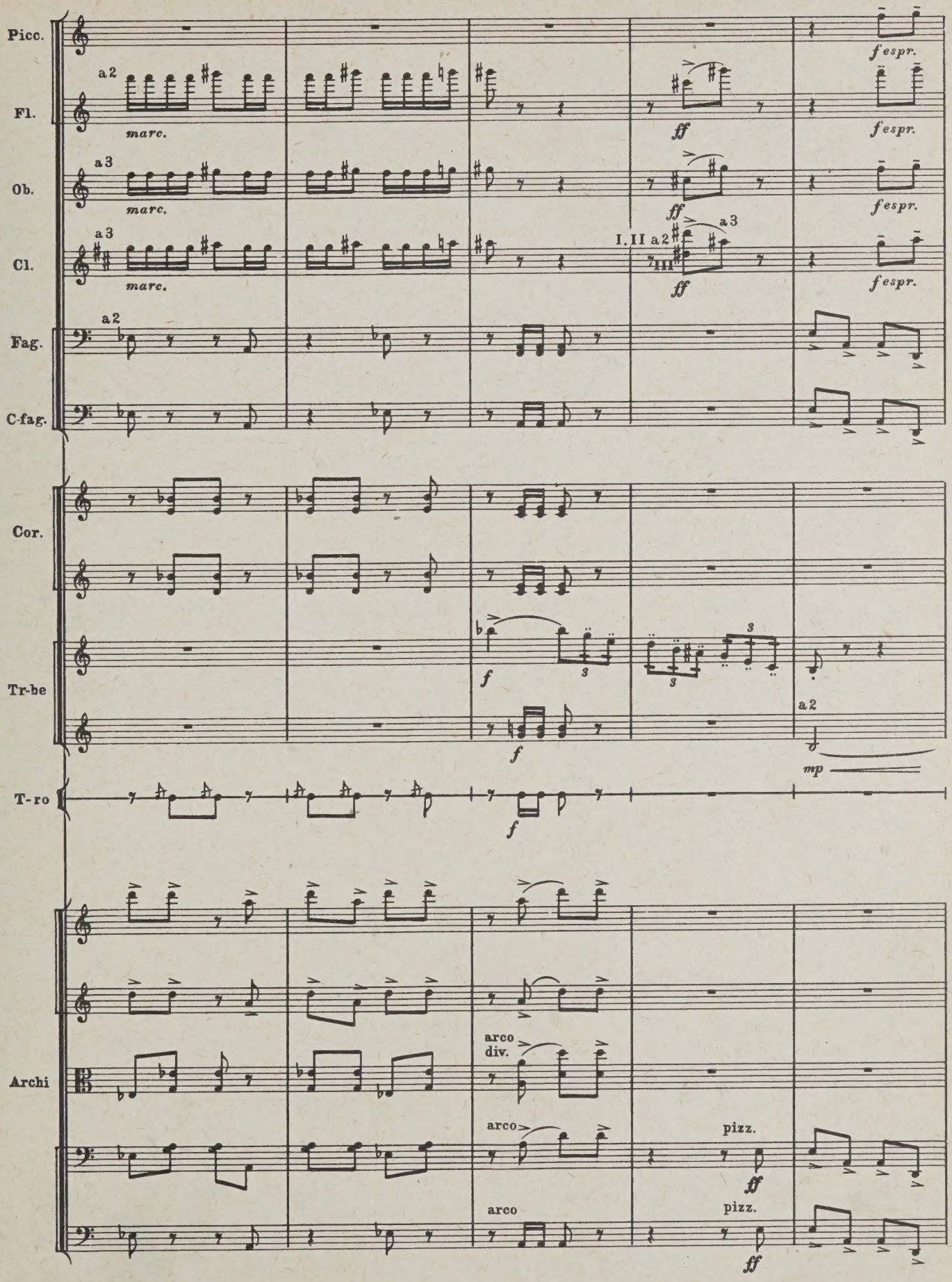

Fl.
Ob.
Cl.
Archi
a3
a2
13
Fl. III muta in Fl. picc. II
Tr-be
Tr-ni
T-ro
f

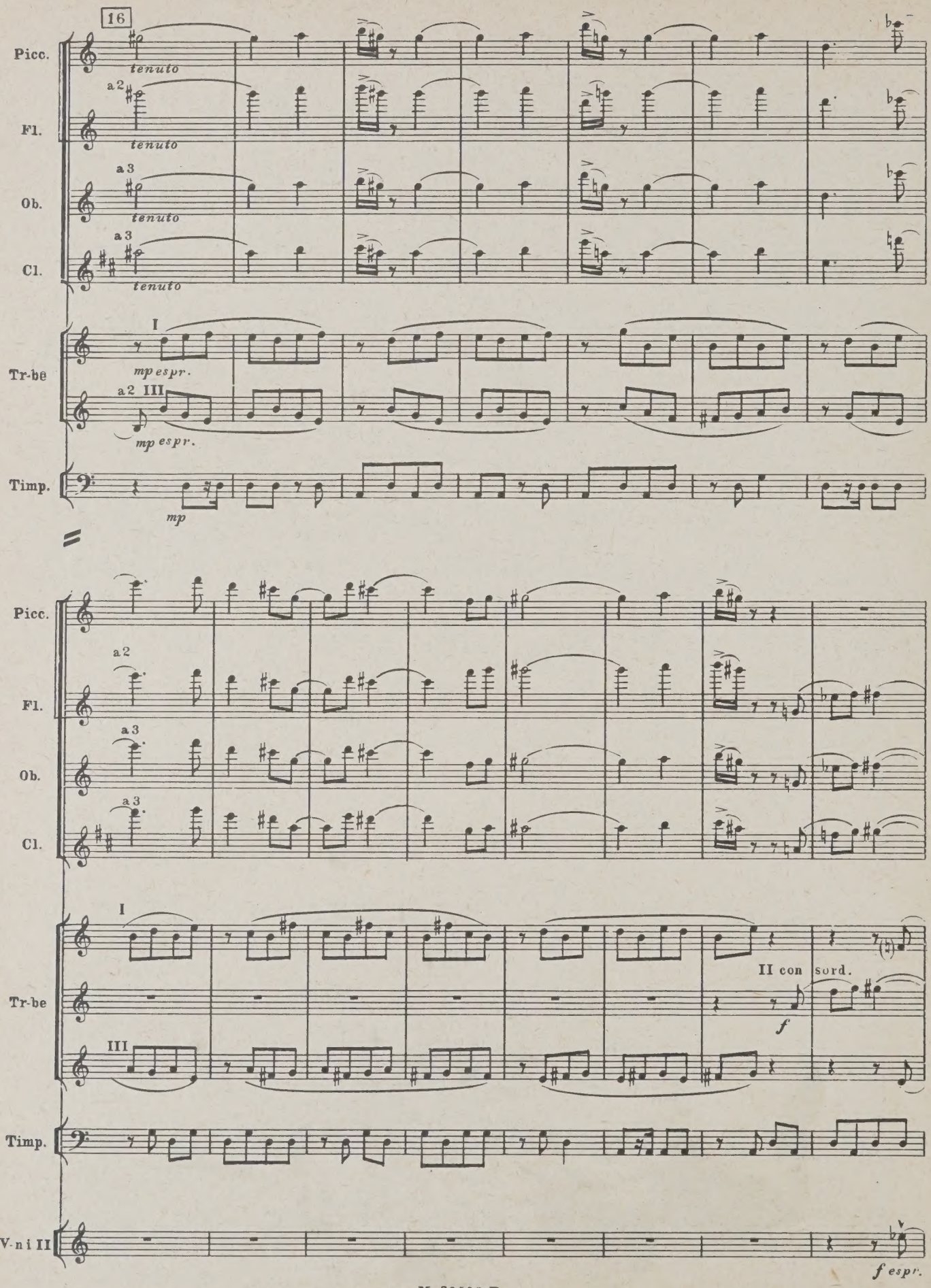

Picc.
Fl.
Ob.
Cl.
Cor.
Tr-be
Tr-ni
T-ro
Archi
ff
a 2
a 3
fmarcato
mp
pizz.
f marc.
fmarc.
f

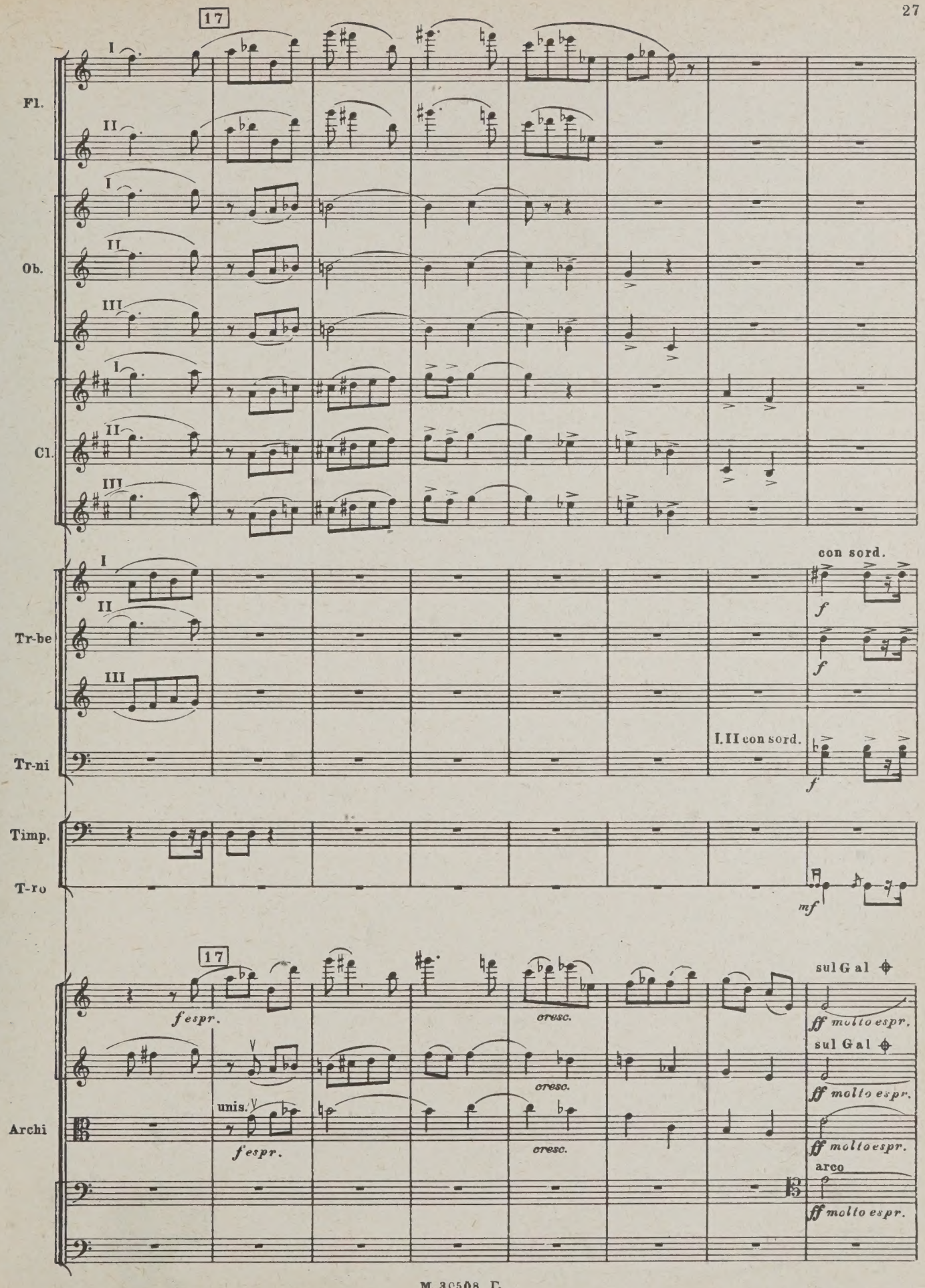

14
Picc.
a 2
Fl.
a 3
Ob.
a 3
Cl.
Fag.
Cor.
II
f
f
I
3
3
3
3
f
Tr-be
T-ro
14
Archi

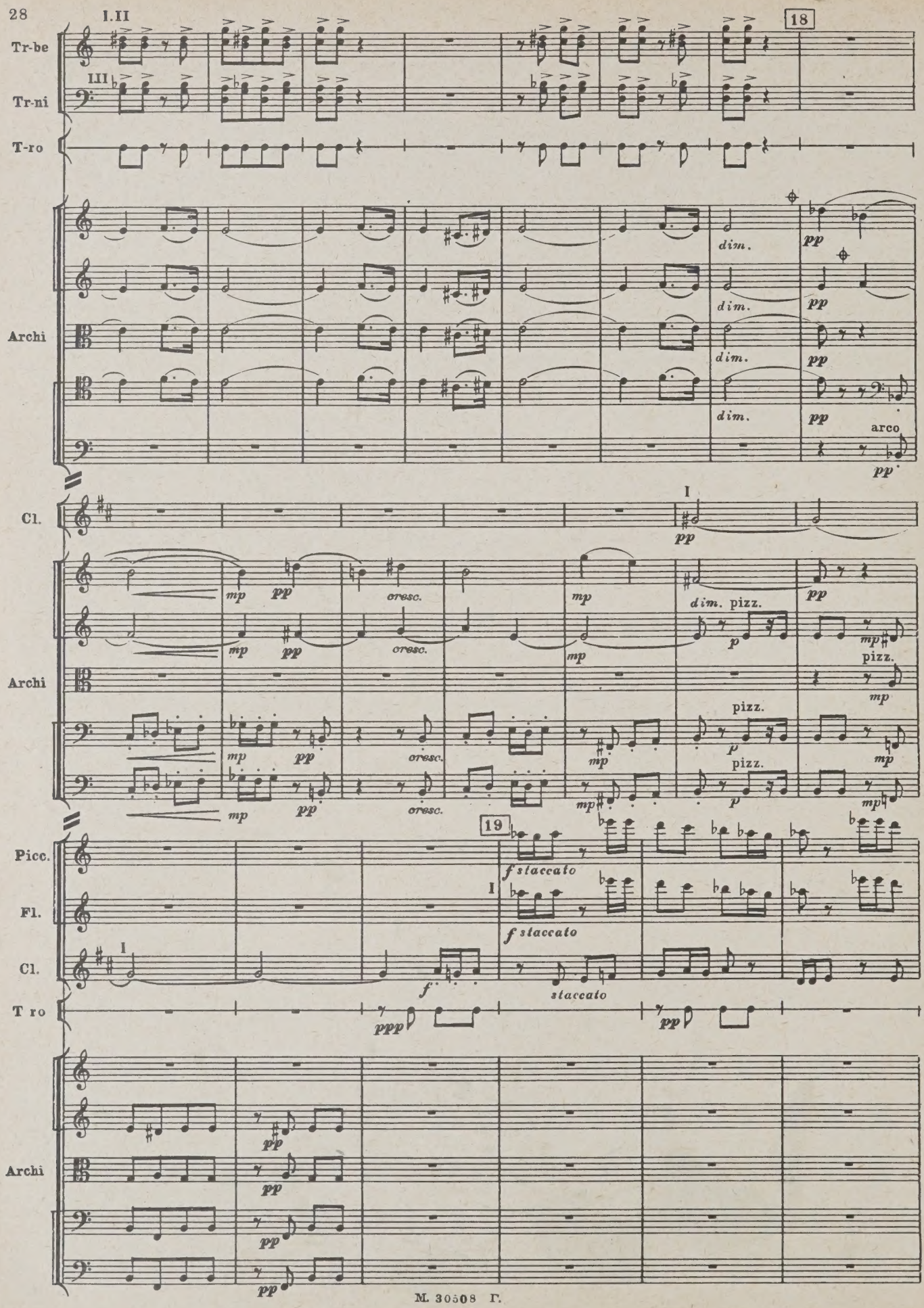

Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
T-ro
Archi
I
a2
II
III
ff
f
div.

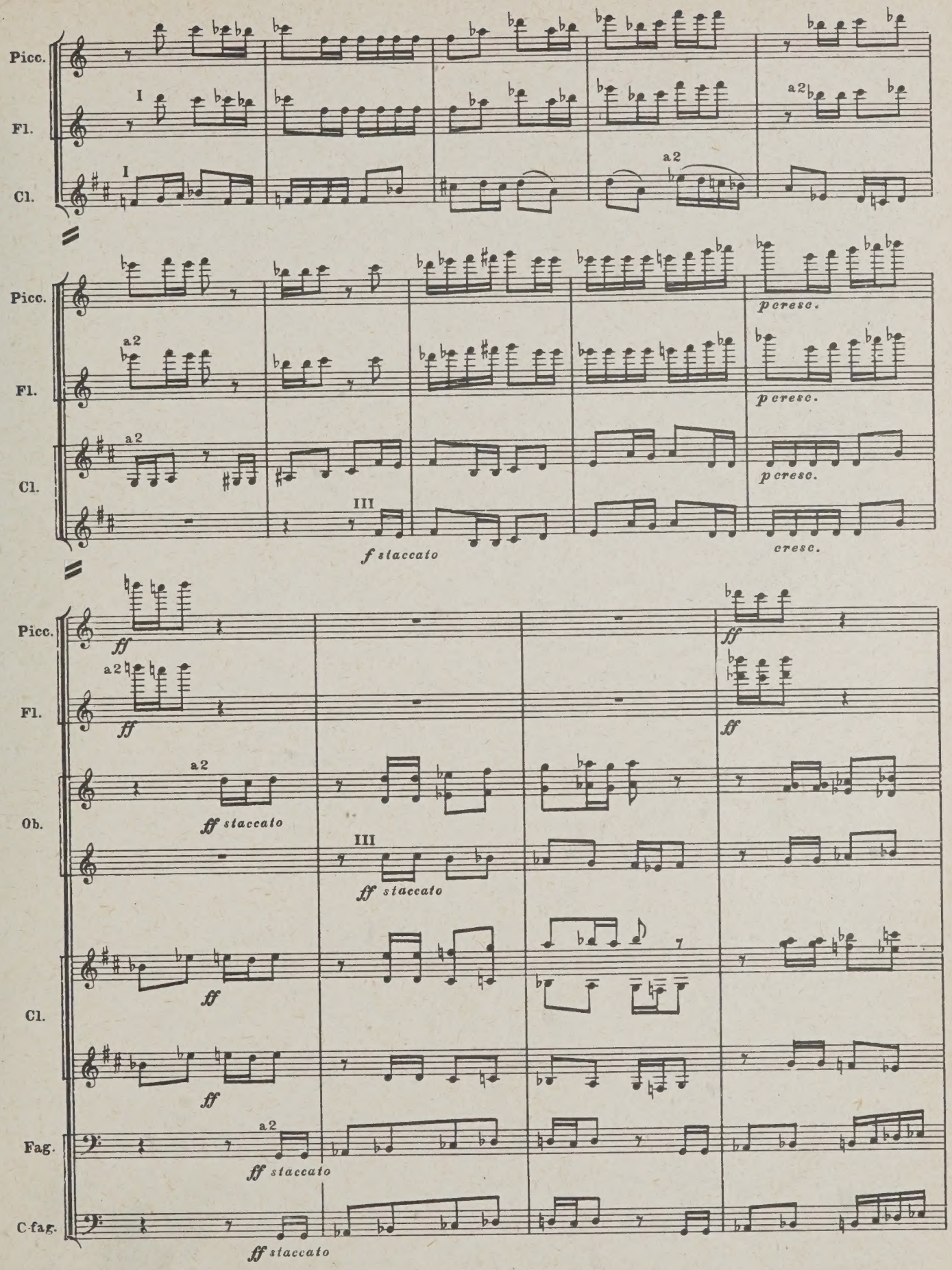

15
Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
T-ro
Archi
a2
f
mp
ff
arco
unis.

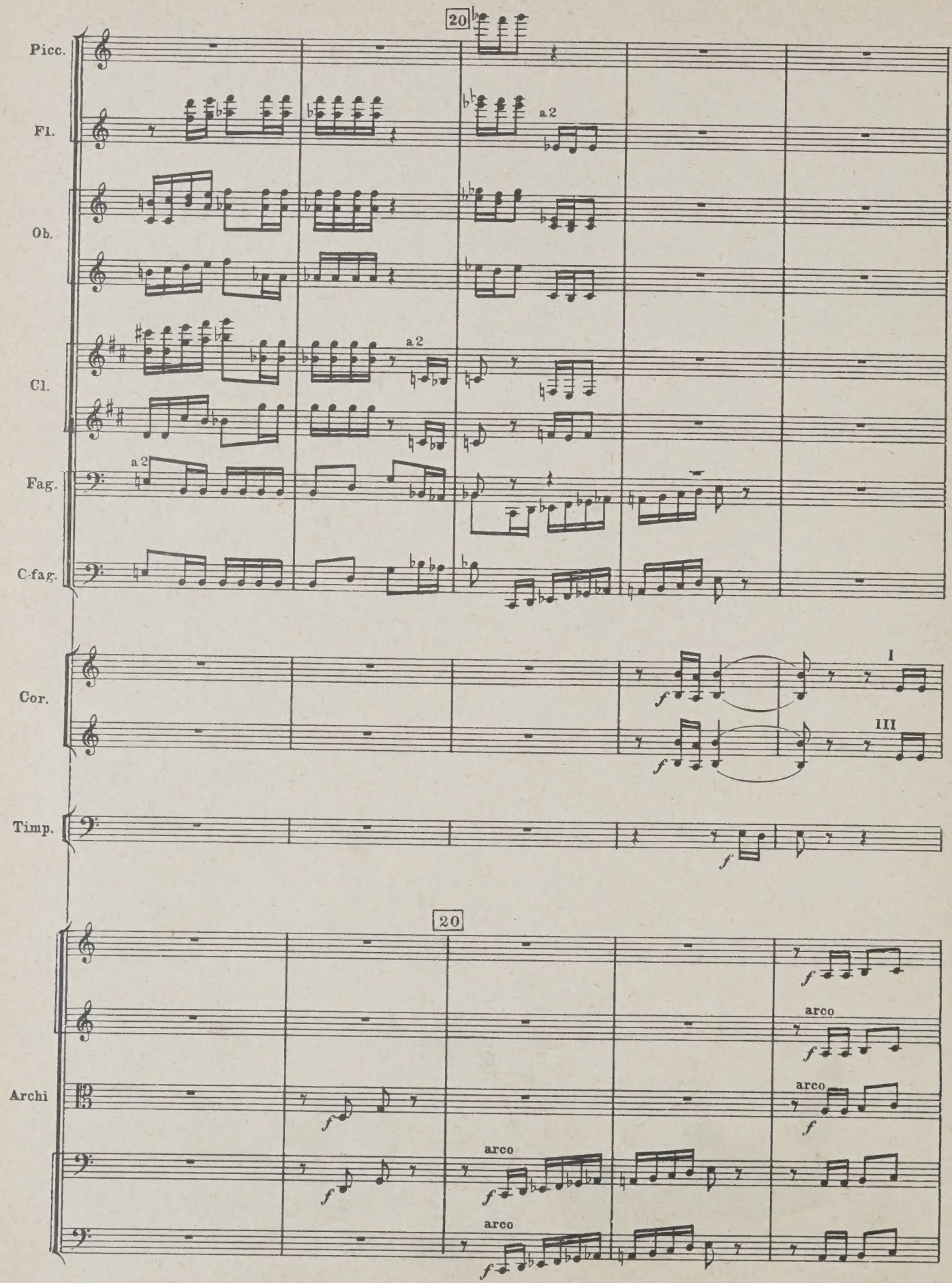

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
T-ro
Archi
a2
a3
marc.
ff
fespr.
I. II a2
III
f
mp
arco
div.
pizz.

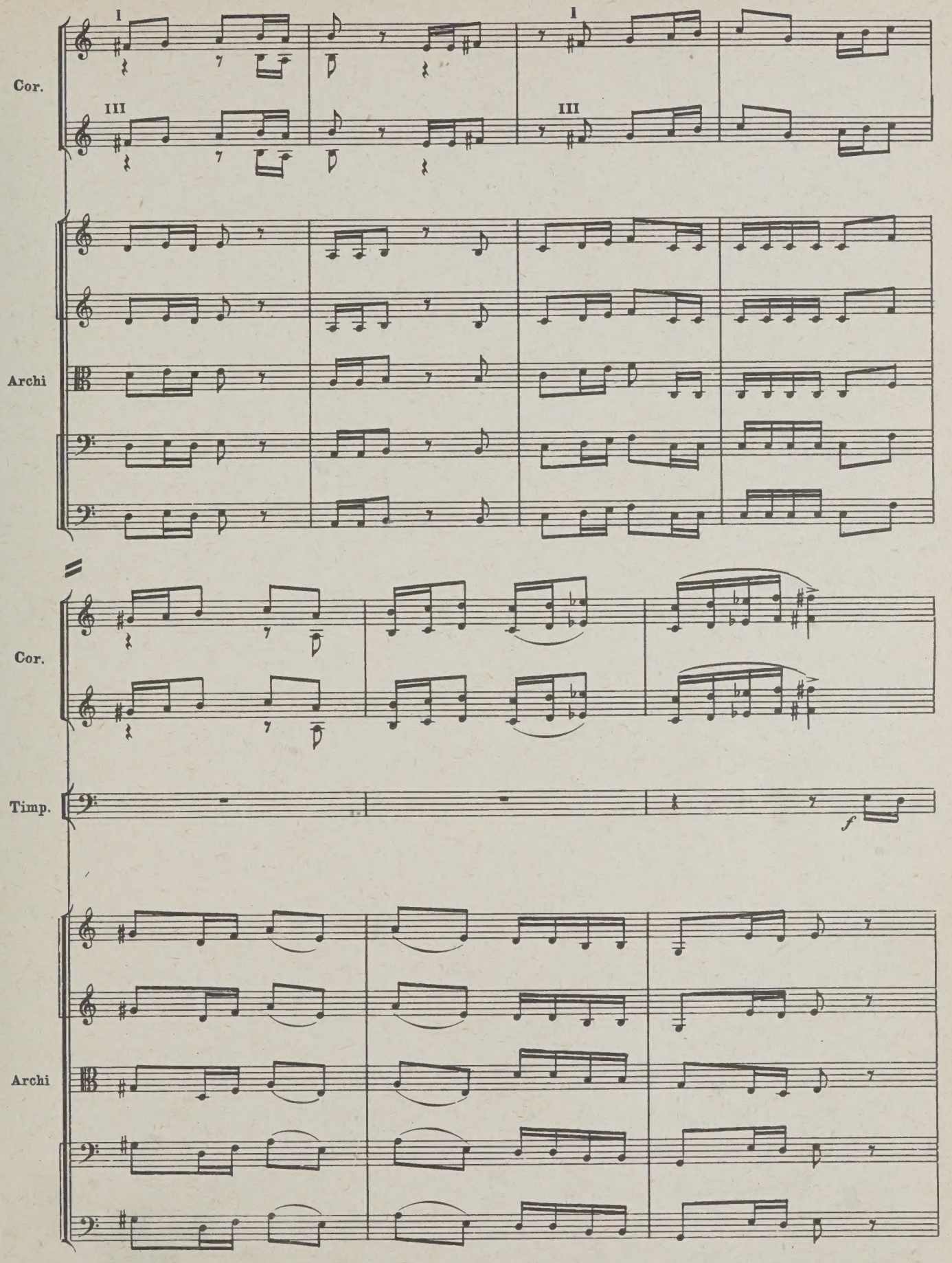

16
Picc.
Fl.
Ob.
Cl.
tenuto
a 2
a 3
Tr-be
Timp.
I
III
mp espr.
mp
II con sord.
f
V-ni I II
f espr.

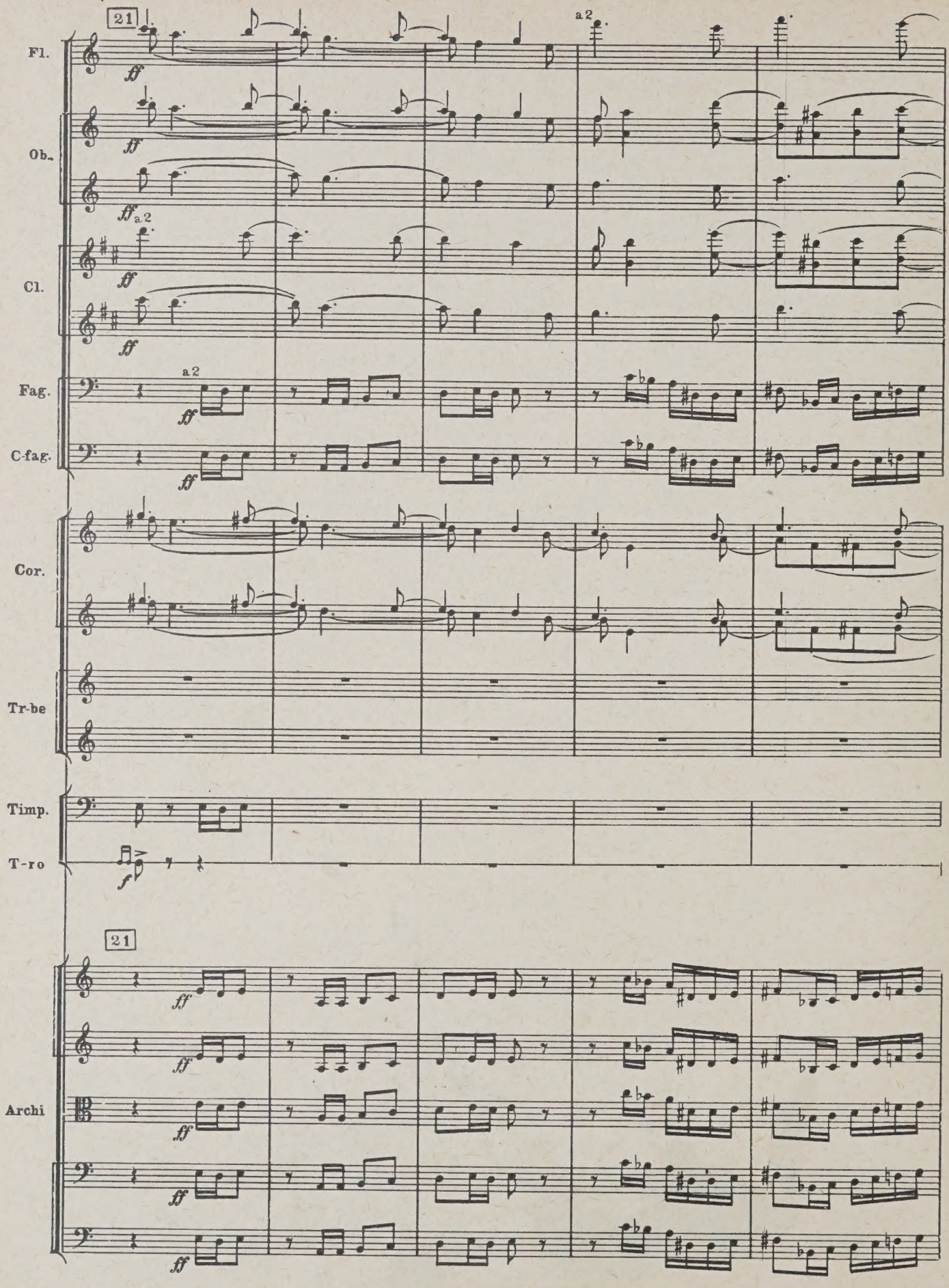

17
Fl.
I
II
Ob.
I
II
III
Cl.
I
II
III
Tr-be
I
II
III
con sord.
f
f
Tr-ni
I, II con sord.
f
Timp.
T-ro
mf
17
f espr.
unis.
f espr.
cresc.
cresc.
cresc.
Archi
sul G al
ff molto espr.
sul G al
ff molto espr.
ff molto espr.
arco
ff molto espr.

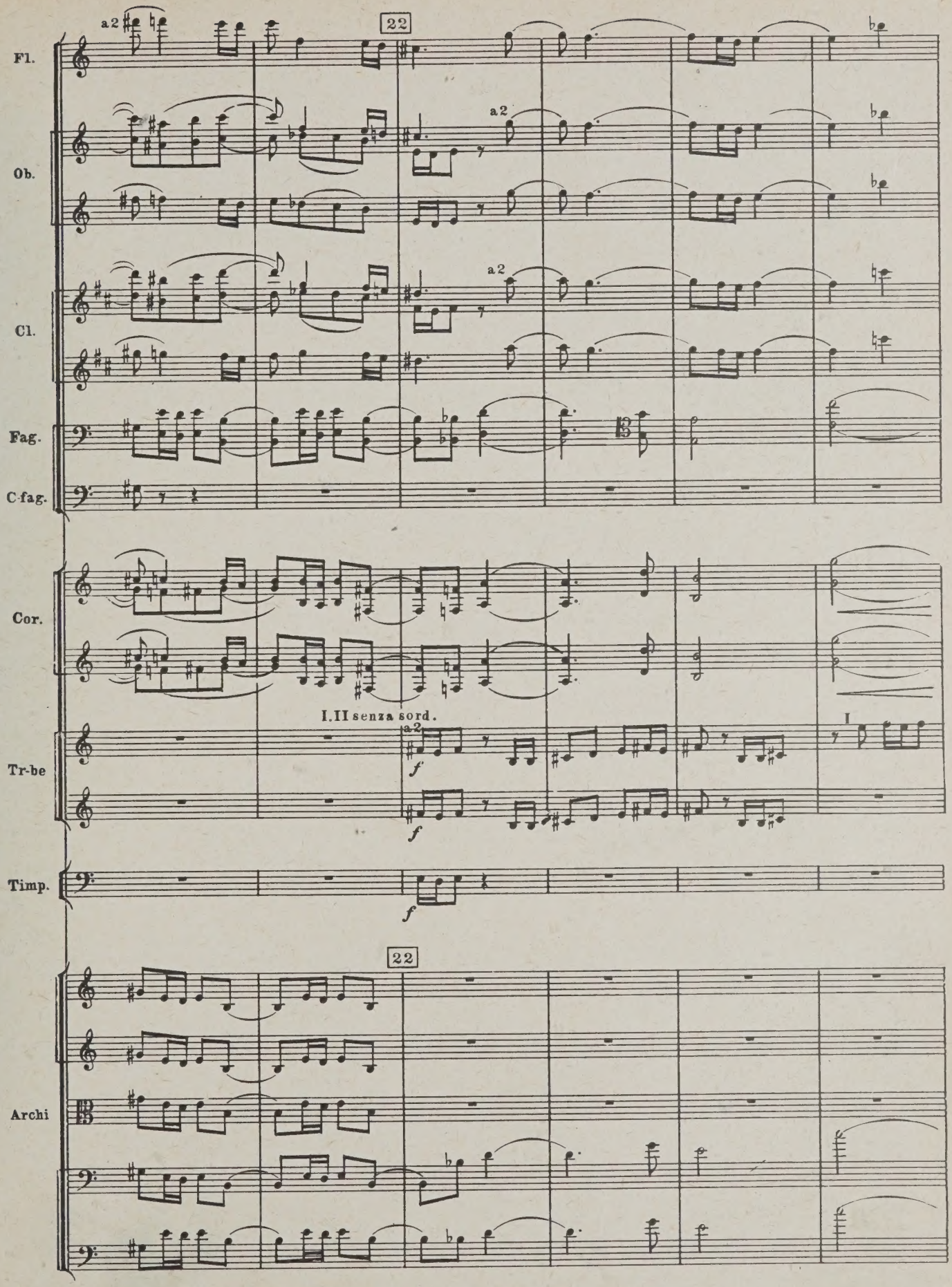

I.II
18
Tr-be
III
Tr-ni
T-ro
Archi
dim.
pp
arco
Cl.
I
mp
pp
cresc.
dim. pizz.
p
pizz.
Archi
19
Picc.
Fl.
Cl.
T ro
f staccato
staccato
f
ppp
Archi

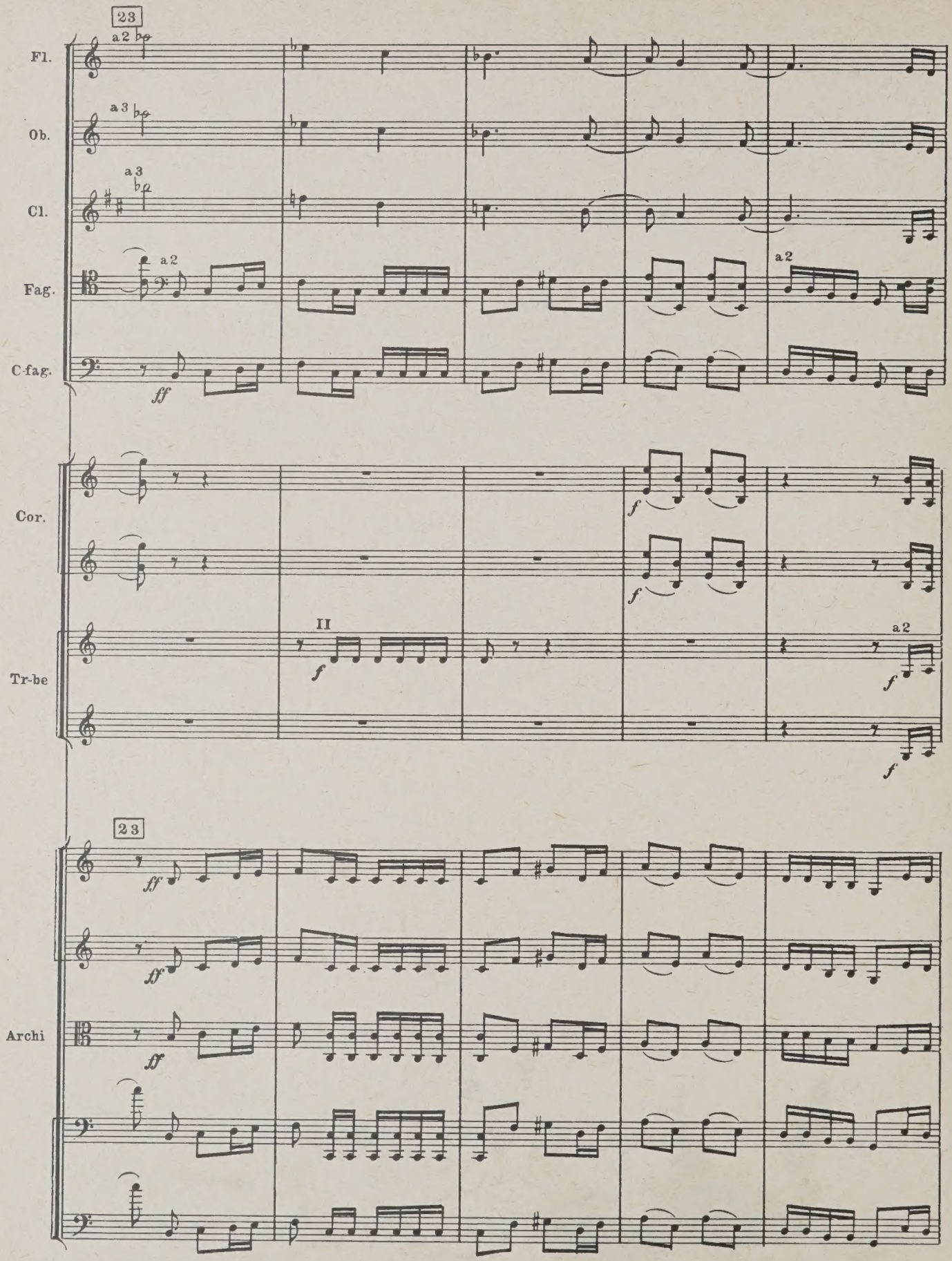

Picc.
Fl.
Cl.
I
a2
p cresc.
III
f staccato
cresc.
ff
ff staccato
Ob.
Fag.
C-fag.

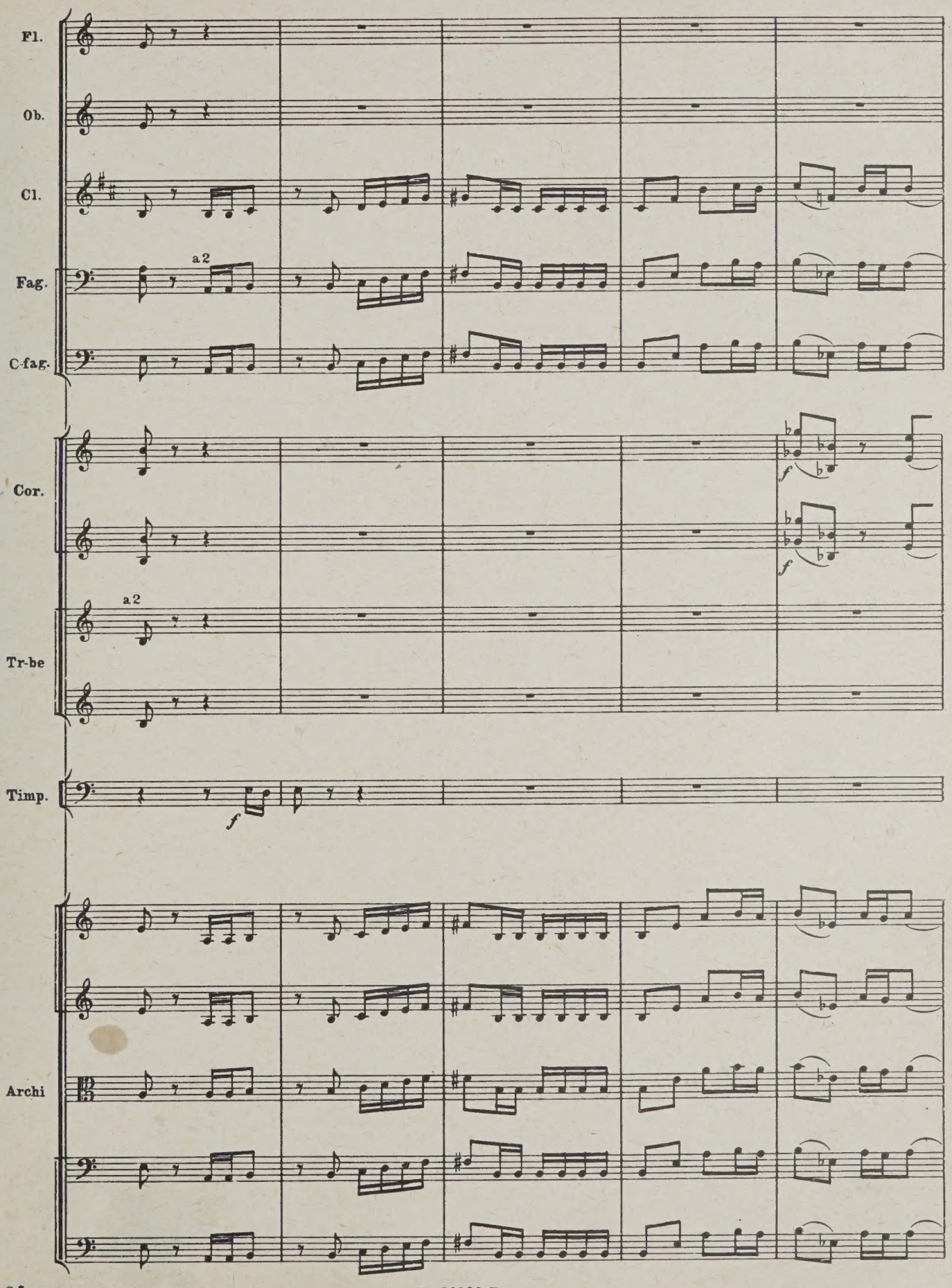

20
Picc.
Fl.
a2
Ob.
Cl.
a2
Fag.
a2
C-fag.
Cor.
I
III
Timp.
20
Archi
arco
arco
arco


Cor.
I
III
I
III
Archi
Cor.
Timp.
f
Archi

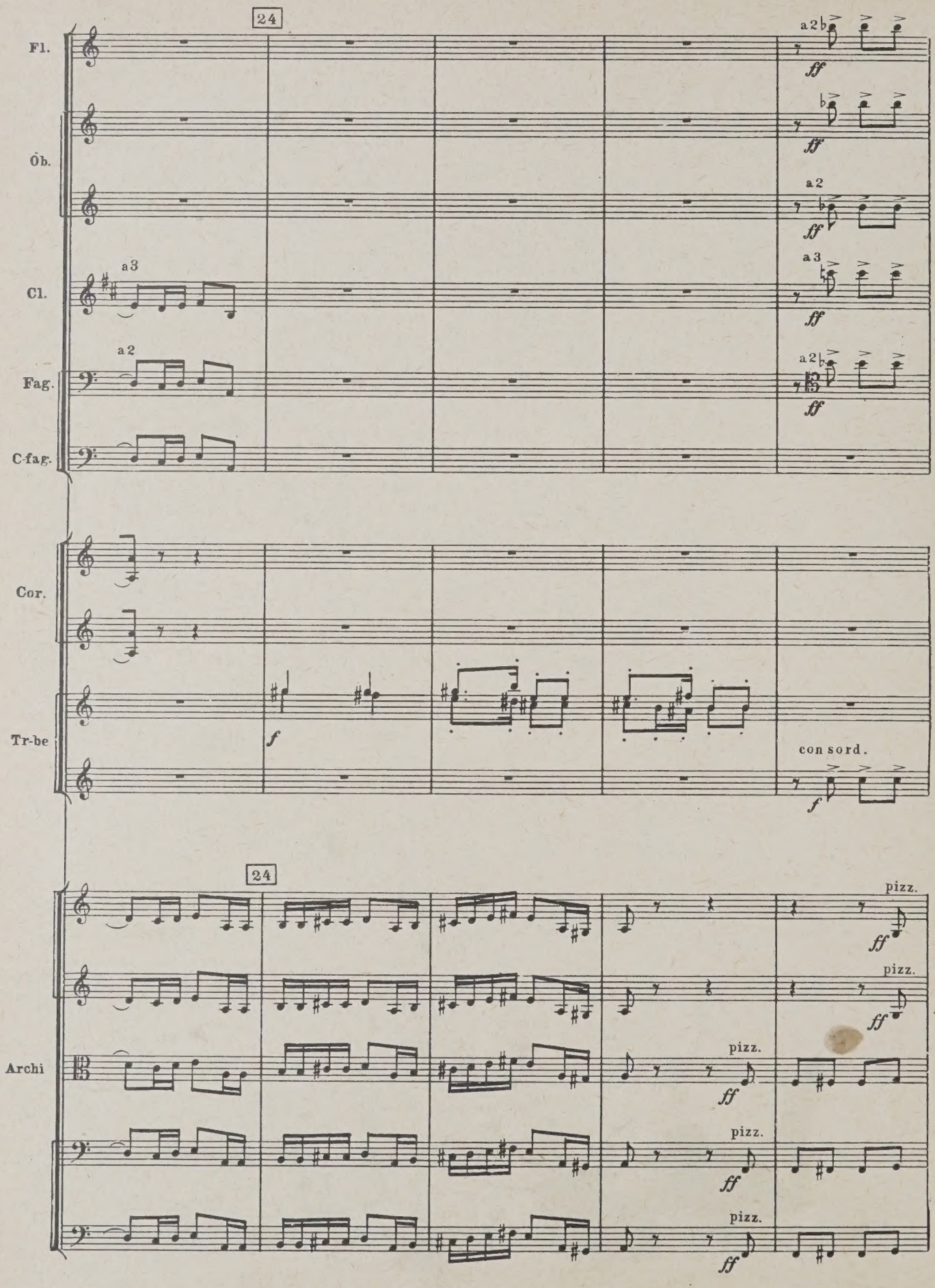

21
a2
Fl.
Ob.
a2
Cl.
a2
Fag.
C-fag.
Cor.
Tr-be
Timp.
T-ro
21
Archi

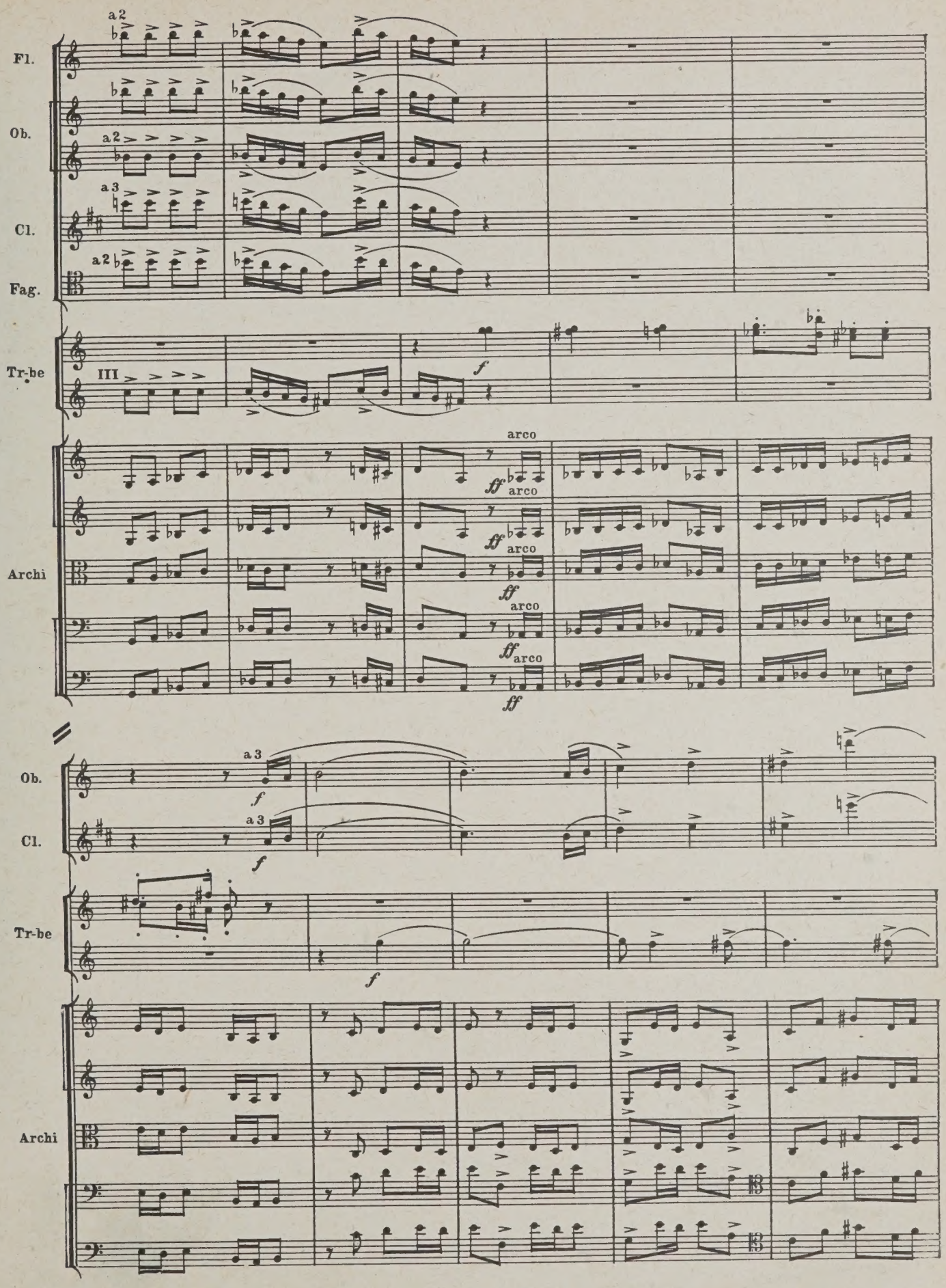

Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Timp.
Archi
22
a2
I, II senza sord.
f
I

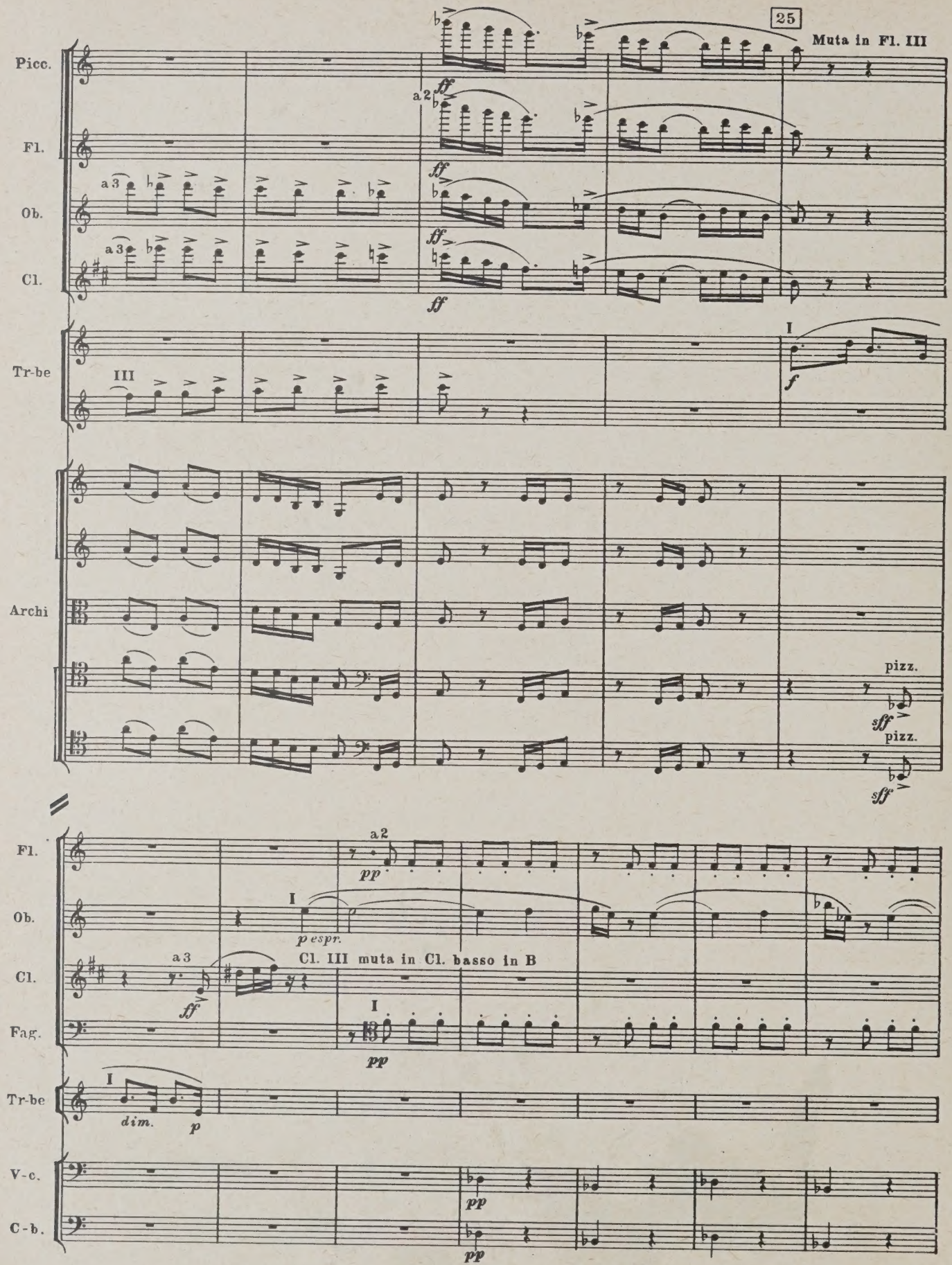

23
Fl.
a2
Ob.
a3
Cl.
a3
Fag.
a2
a2
C-fag.
ff
Cor.
f
f
Tr-be
II
f
a2
f
f
23
Archi
ff
ff
ff

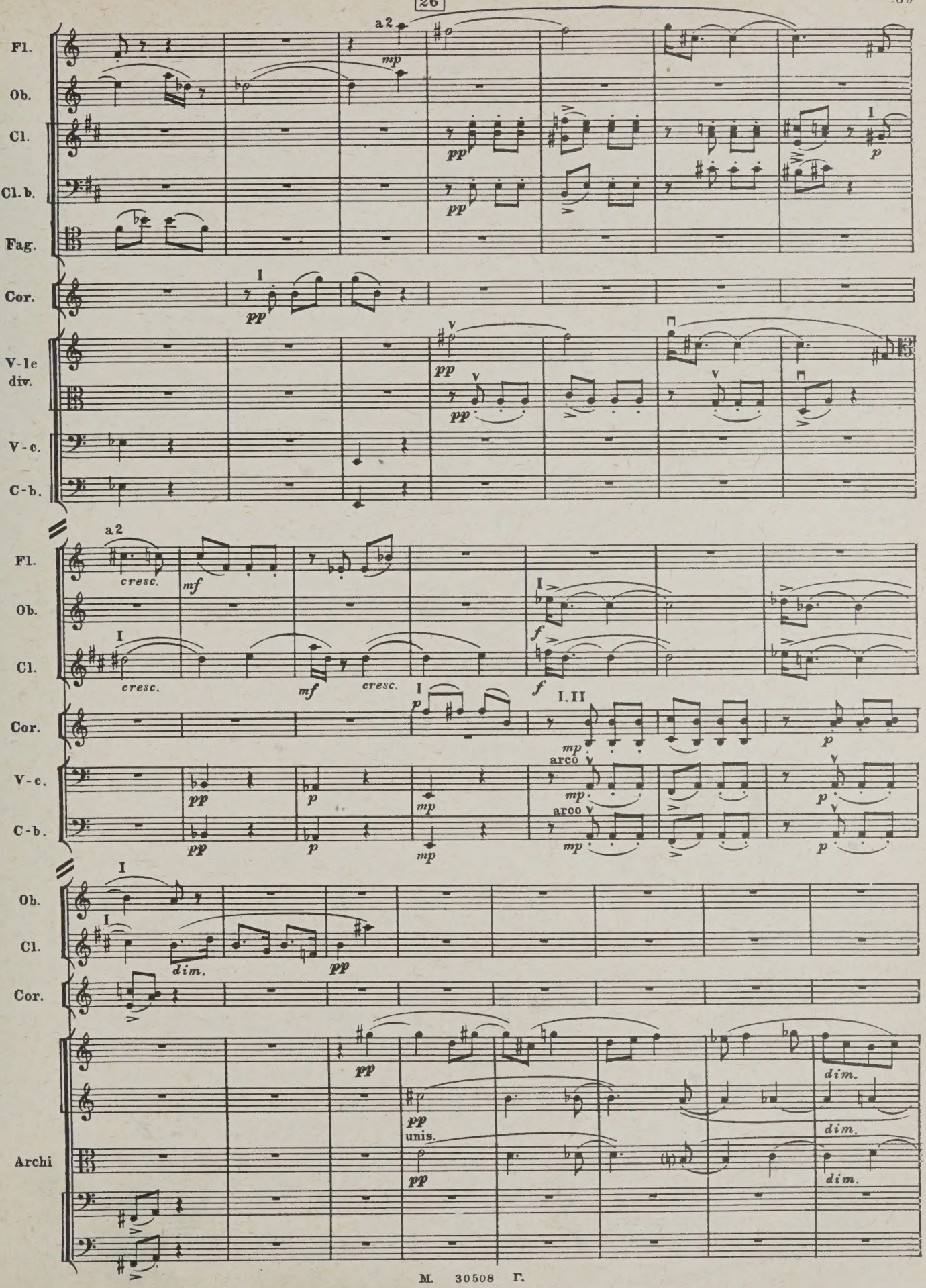


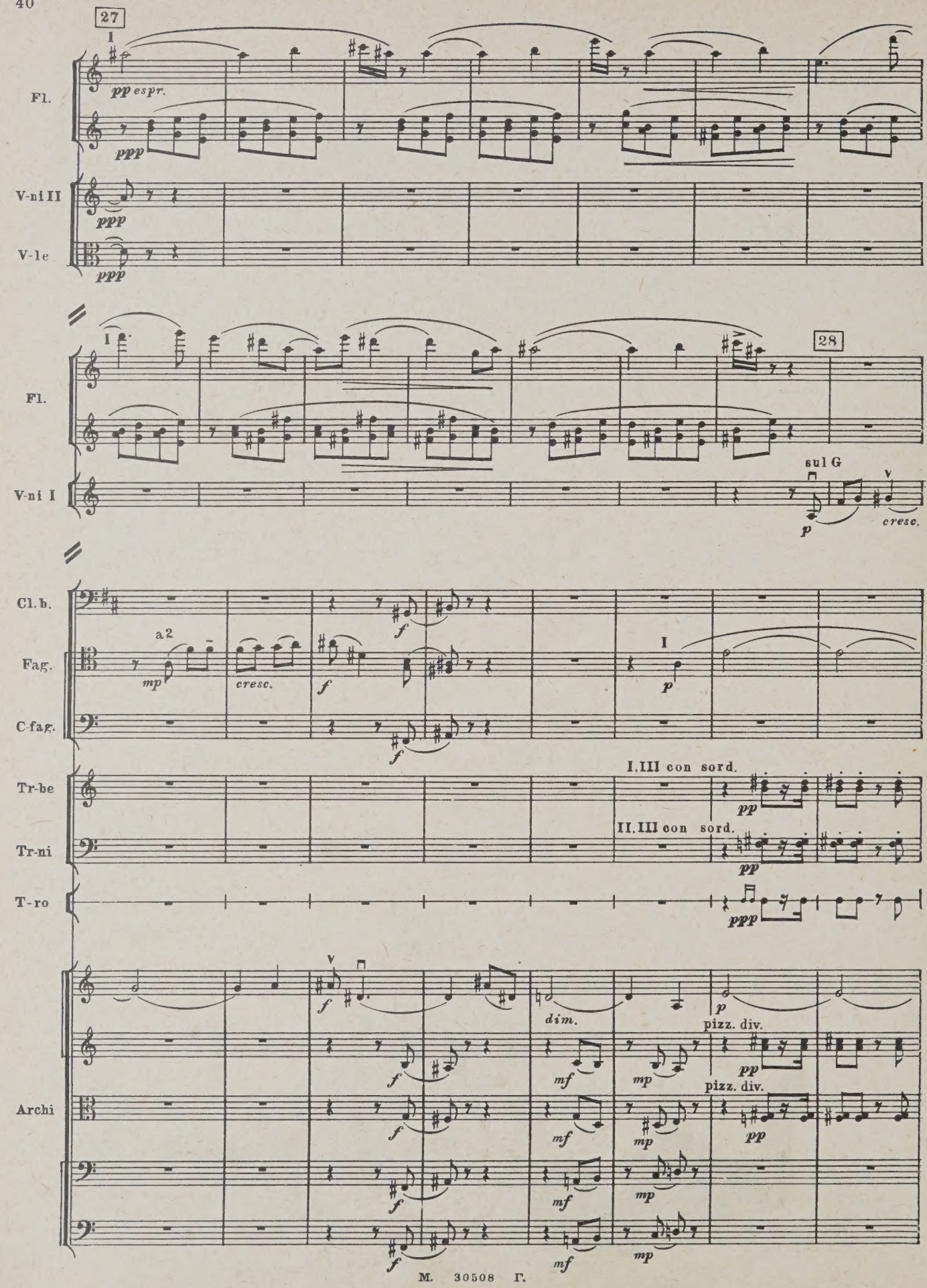
М. 30508 Г.

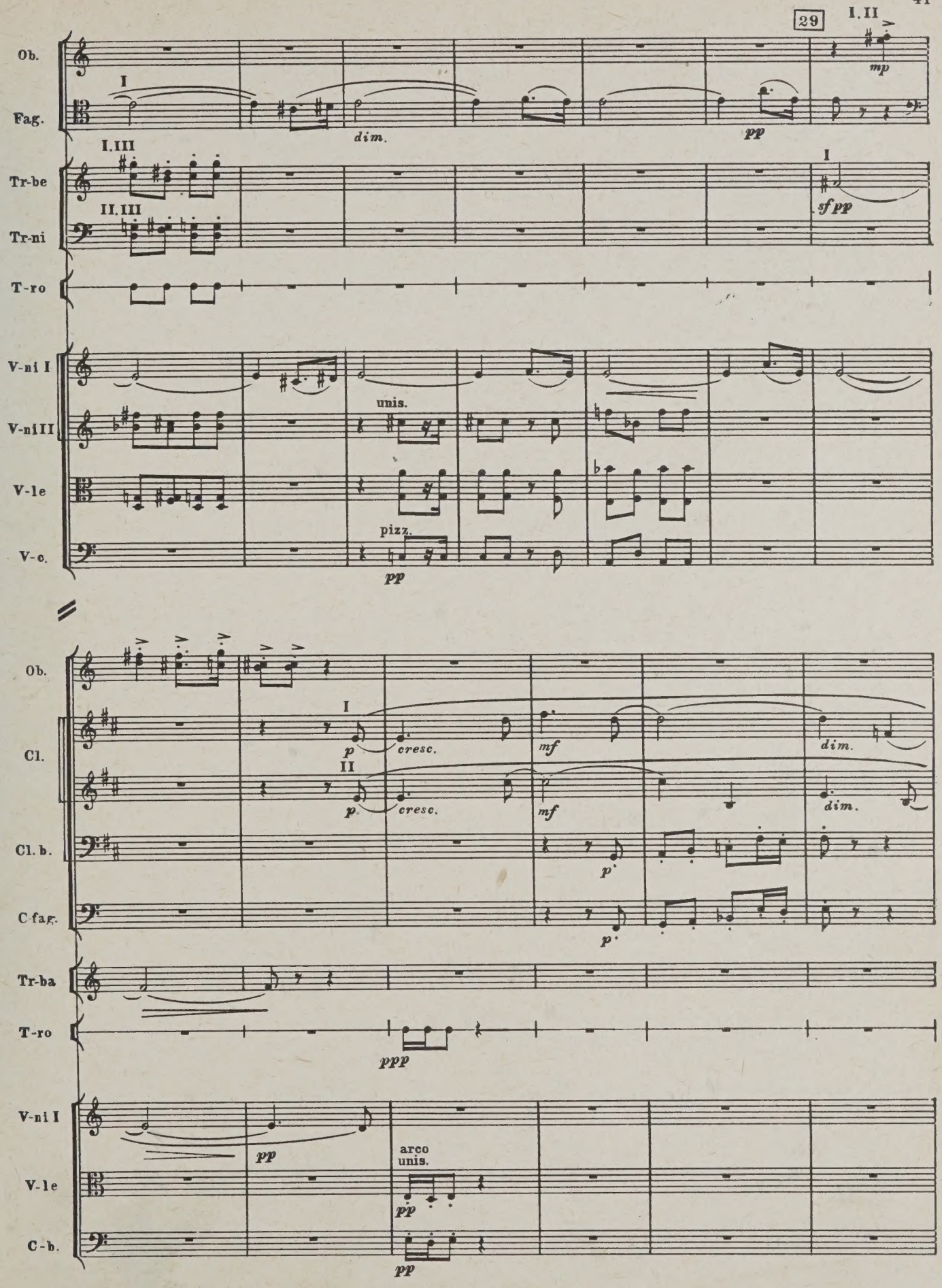

24
Fl.
Ob.
Cl.
Fag.
C-fag.
a 2
a 3
ff
Cor.
Tr-be
f
con sord.
pizz.
Archi

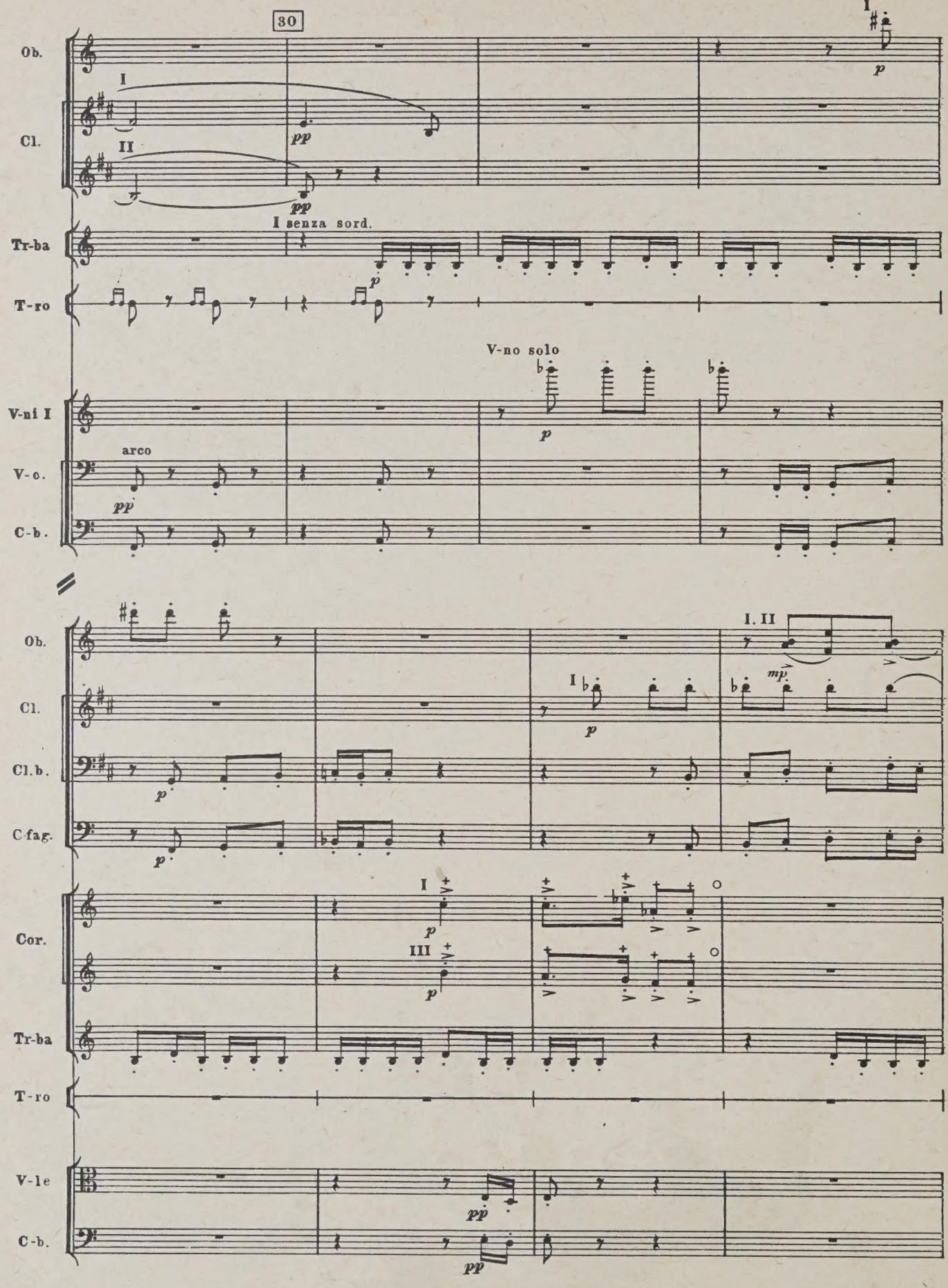

Fl.
Ob.
Cl.
Fag.
Tr-be
Archi
Ob.
Cl.
Tr-be
Archi
a2
a3
III
arco
f
ff

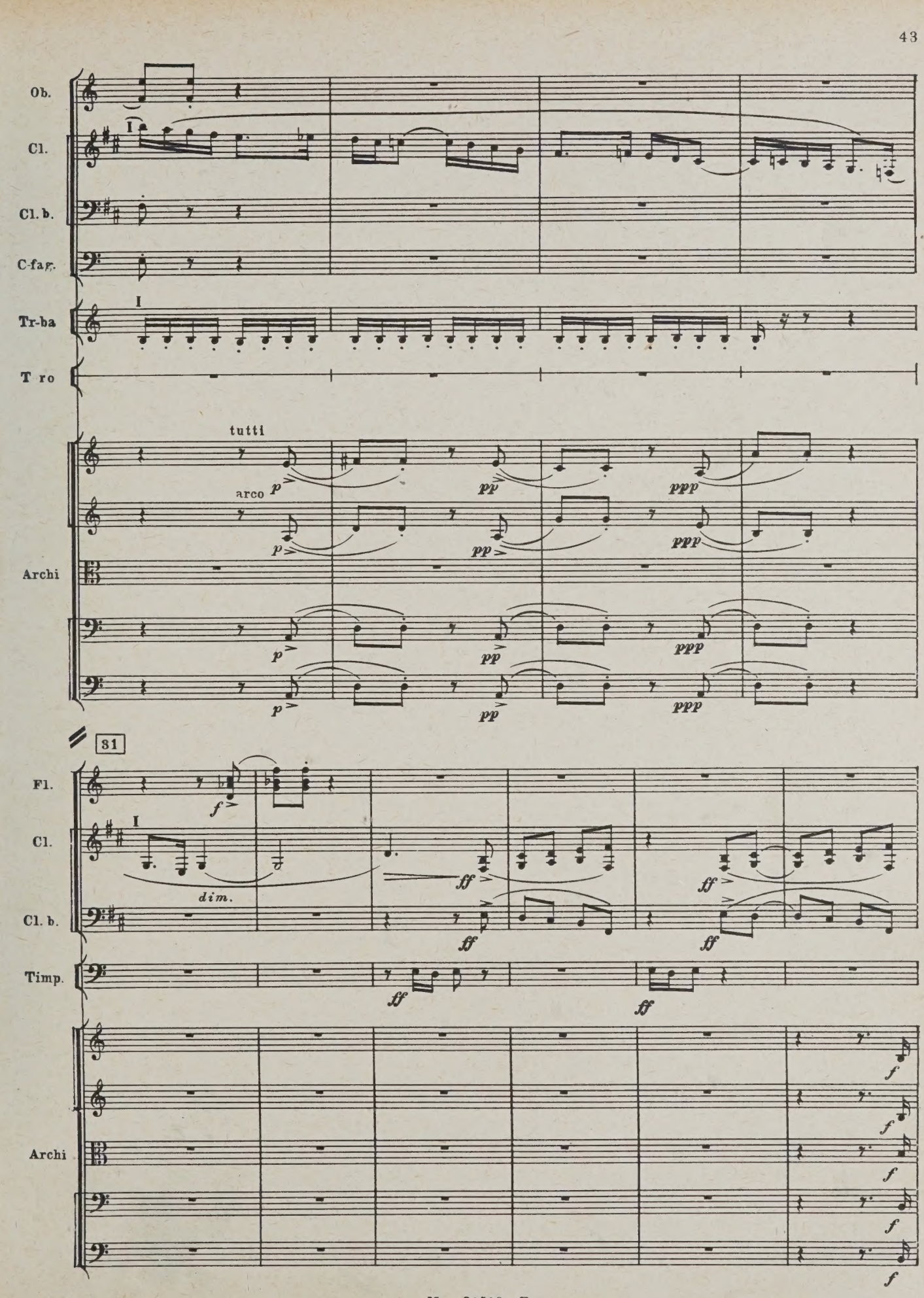

25
Muta in Fl. III
Picc.
Fl.
Ob.
Cl.
Tr-be
Archi
a 2
a 3
III
I
pizz.
Fl.
Ob.
Cl.
Fag.
Tr-be
V-c.
C-b.
Cl. III muta in Cl. basso in B
espr.
dim.

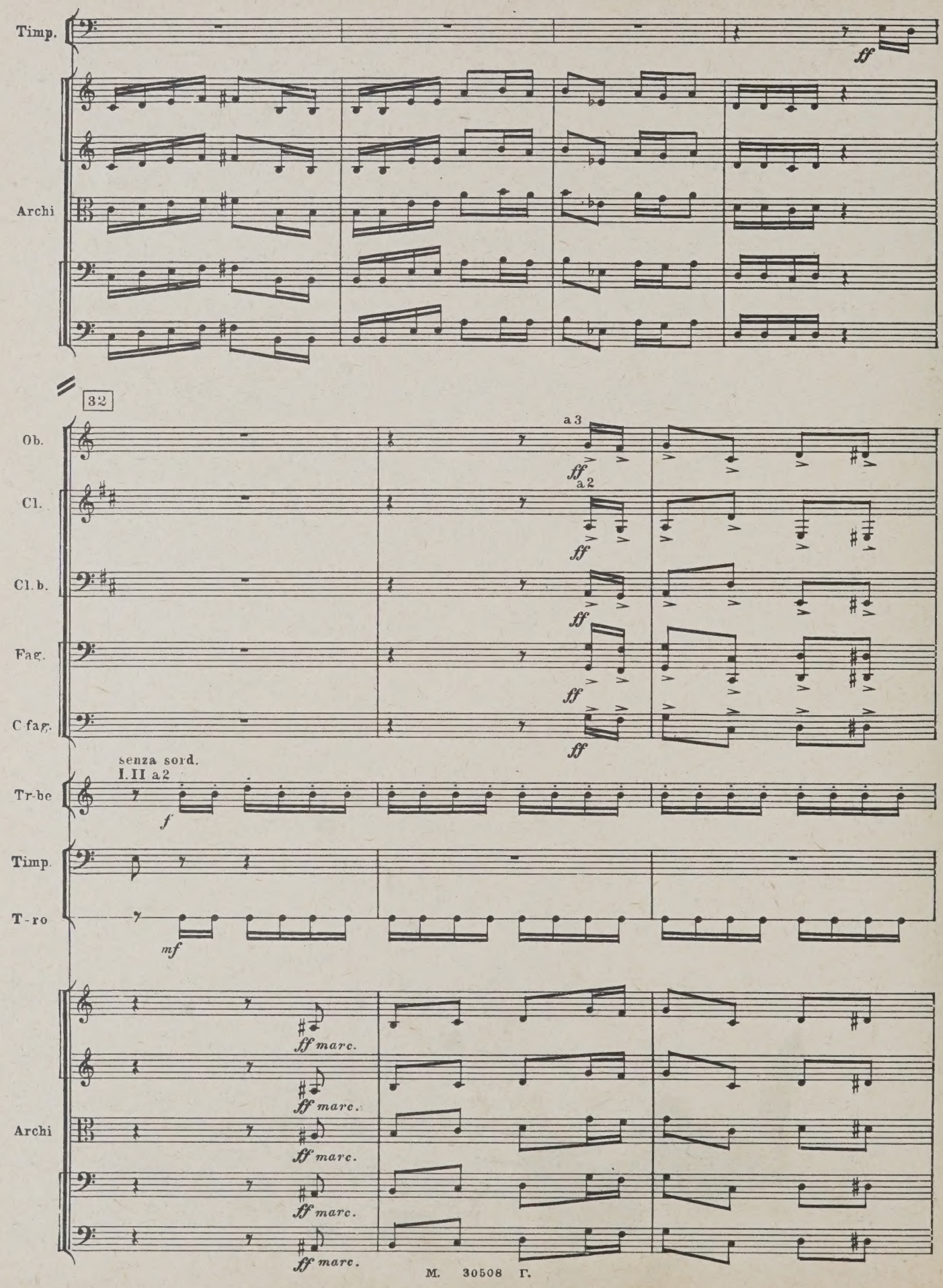

26
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
V-le div.
V-c.
C-b.
a2
mp
pp
p
I
cresc.
mf
f
I. II
arco
dim.
Archi
unis.

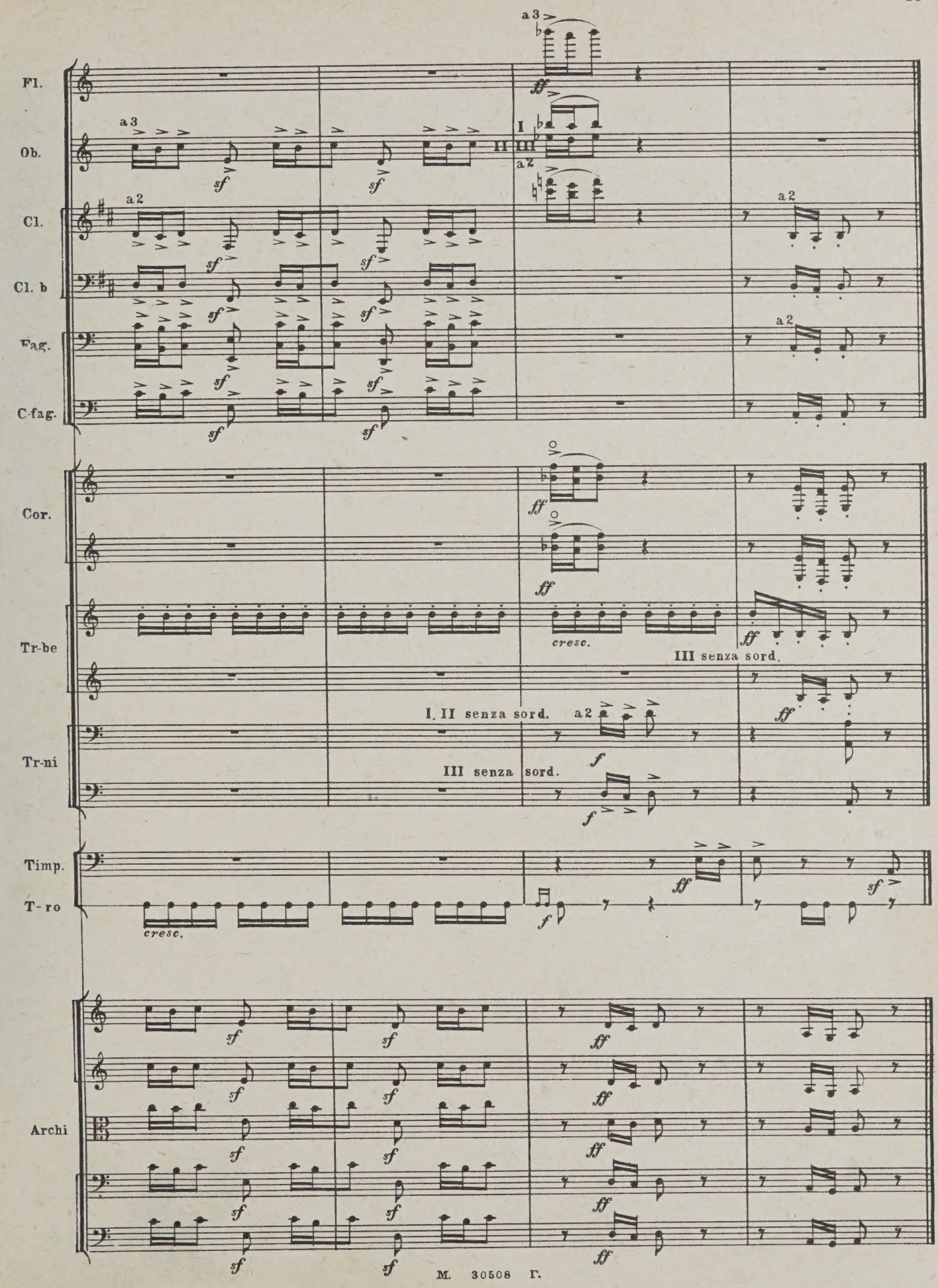

27
I
Fl.
pp espr.
ppp
V-ni II
ppp
V-le
ppp
28
Fl.
V-ni I
sul G
p
cresc.
Cl.b.
Fag.
C-fag.
a2
mp
cresc.
f
I
p
Tr-be
Tr-ni
T-ro
I, III con sord.
II, III con sord.
pp
ppp
Archi
dim.
pizz. div.
mf
mp


29
I. II
Ob.
Fag.
I
dim.
pp
mp
I. III
Tr-be
II. III
Tr-ni
T-ro
I
sf pp
V-ni I
V-ni III
V-le
V-c.
unis.
pizz.
pp
Ob.
Cl.
Cl. b.
C-fag.
Tr-ba
T-ro
I
II
p
cresc.
mf
dim.
p
cresc.
mf
dim.
p
p
ppp
V-ni I
V-le
C-b.
pp
arco
unis.
pp
pp

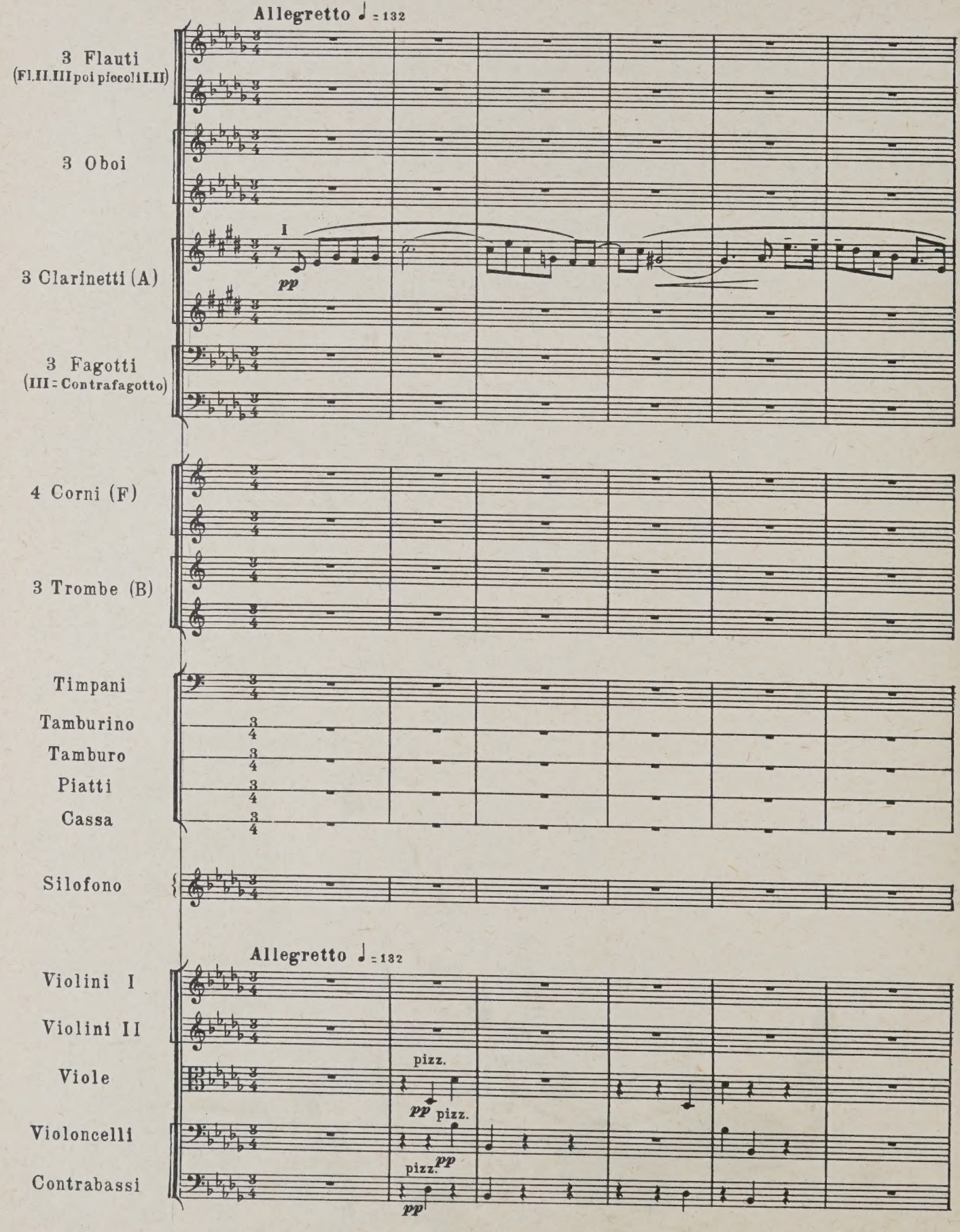

30
Ob.
Cl.
Tr-ba
T-ro
V-ni I
V-c.
C-b.
I senza sord.
V-no solo
arco
Cl.b.
C-fag.
Cor.
V-le
I. II
pp
p
mp

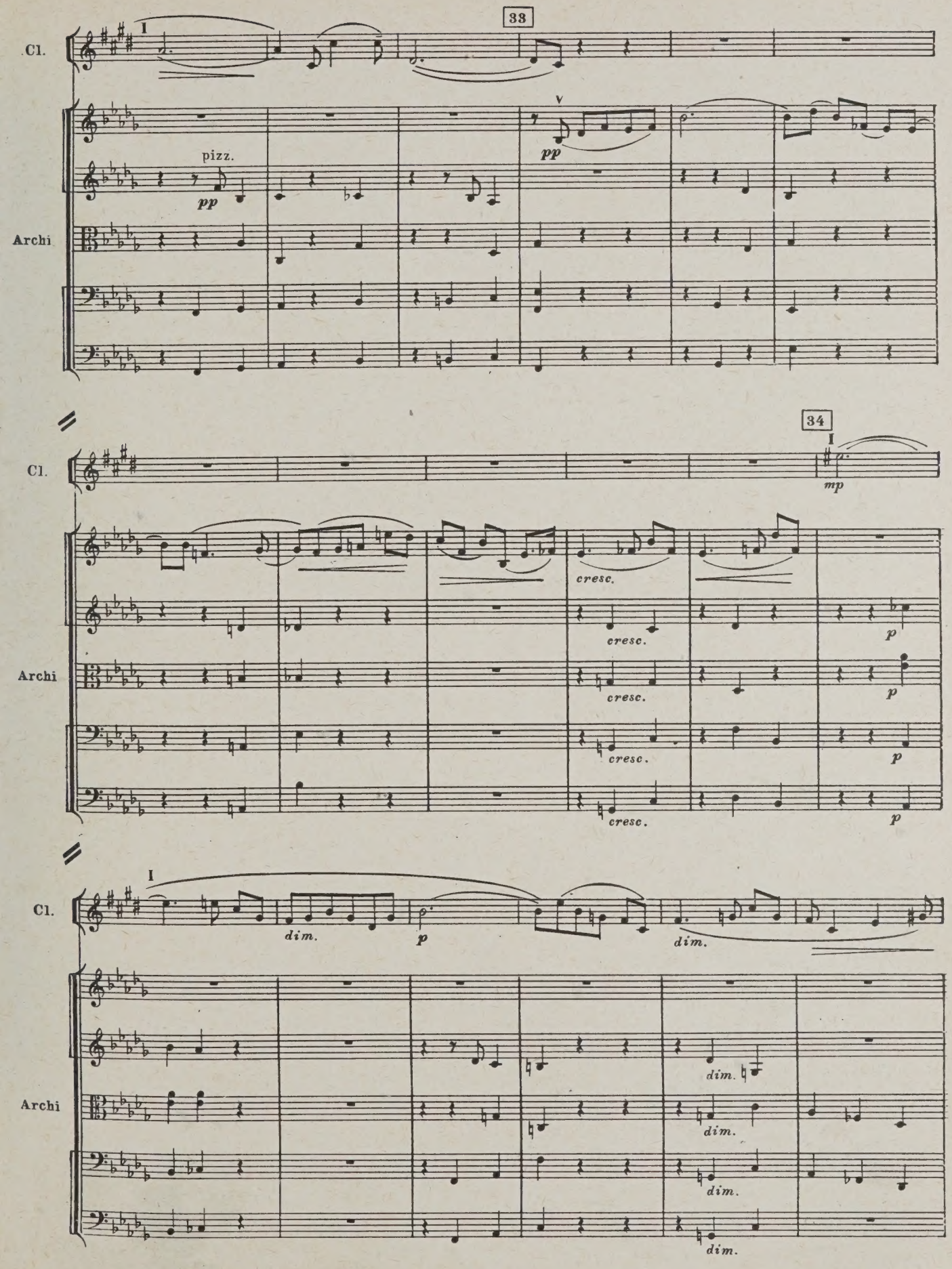

Ob.
Cl.
Cl. b.
C-fag.
Tr-ba
T ro
tutti
arco
Archi
31
Fl.
Cl.
Cl. b.
Timp.
Archi
dim.

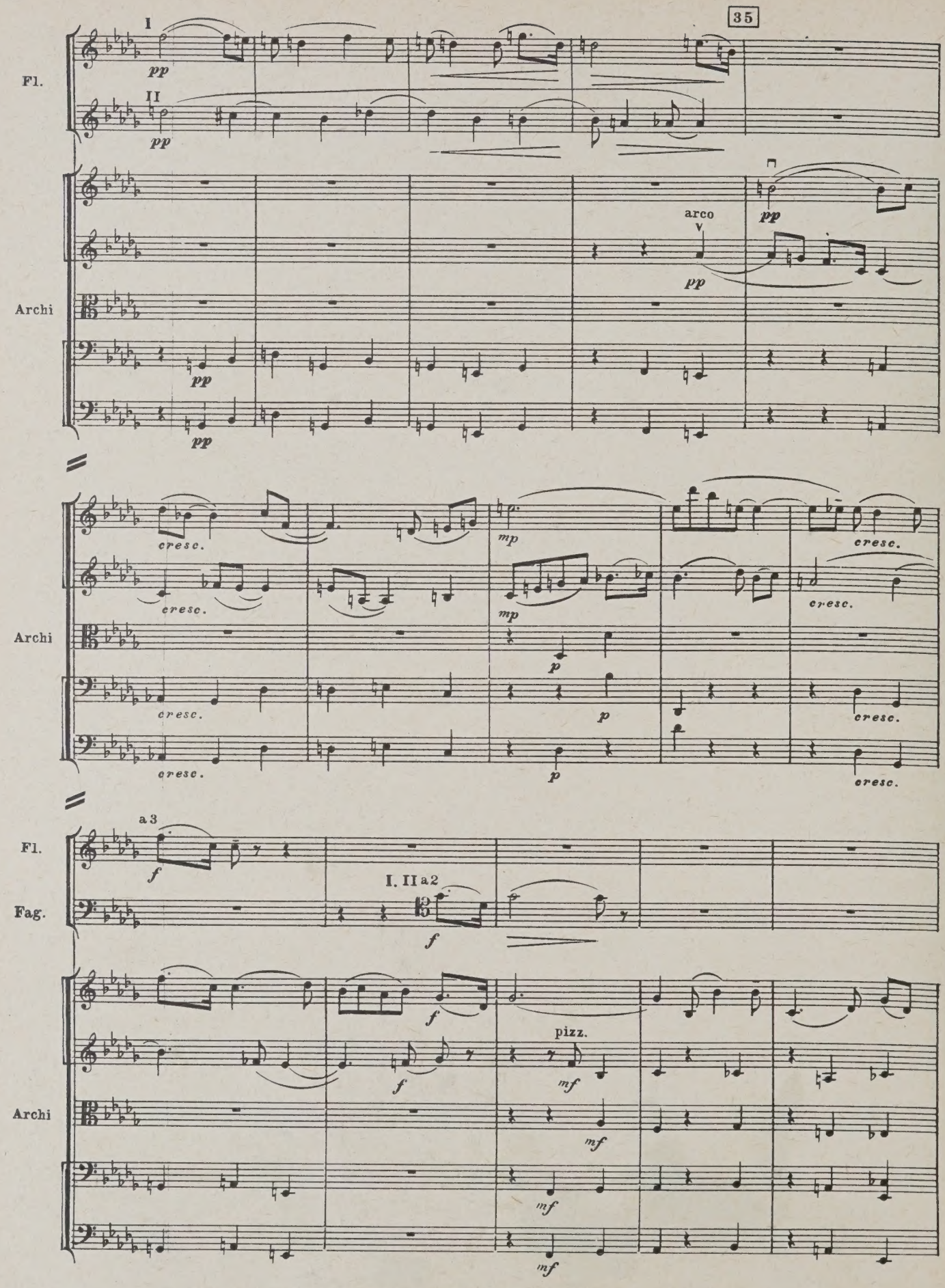

Timp.
ff
Archi
32
Ob.
a 3
ff
Cl.
a 2
ff
Cl. b.
ff
Fag.
ff
C fag.
ff
senza sord.
I. II a 2
Tr-be
f
Timp.
T-ro
mf
ff marc.
ff marc.
Archi
ff marc.
ff marc.
ff marc.

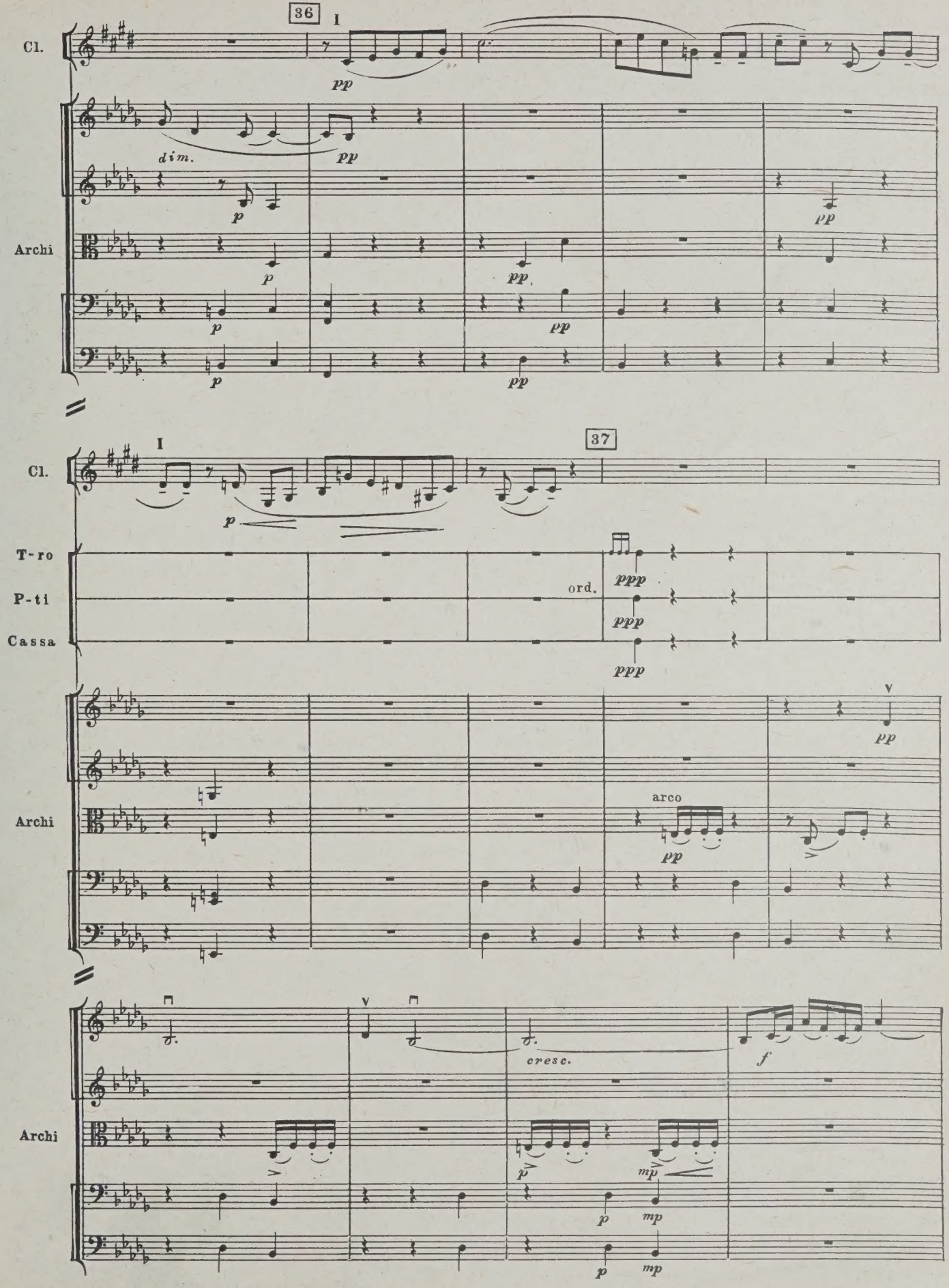

Fl.
Ob.
Cl.
Cl. b
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Timp.
T-ro
Archi
a3
a2
I
II
III
sf
ff
f
cresc.
III senza sord.
I. II senza sord.
III senza sord.

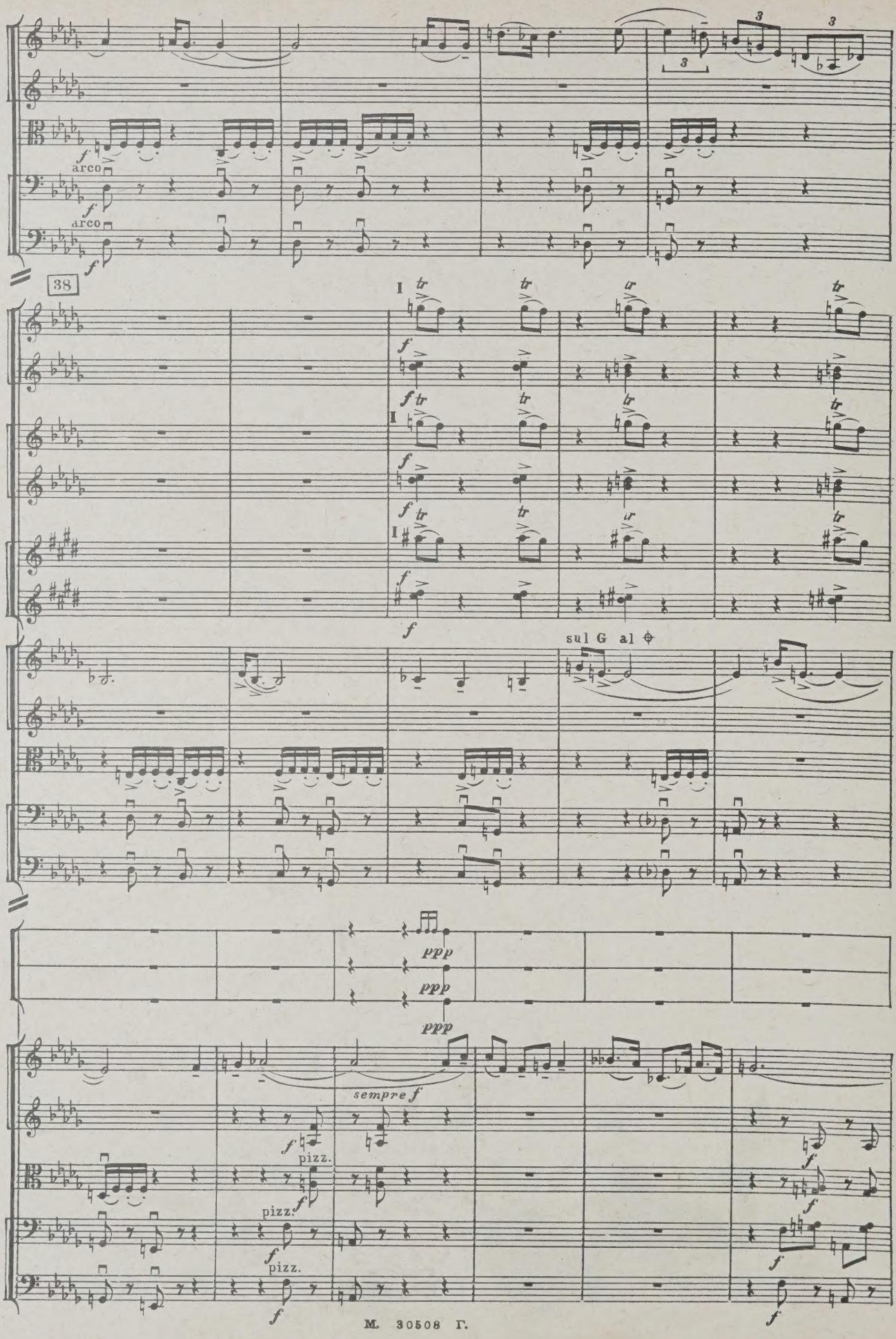
II

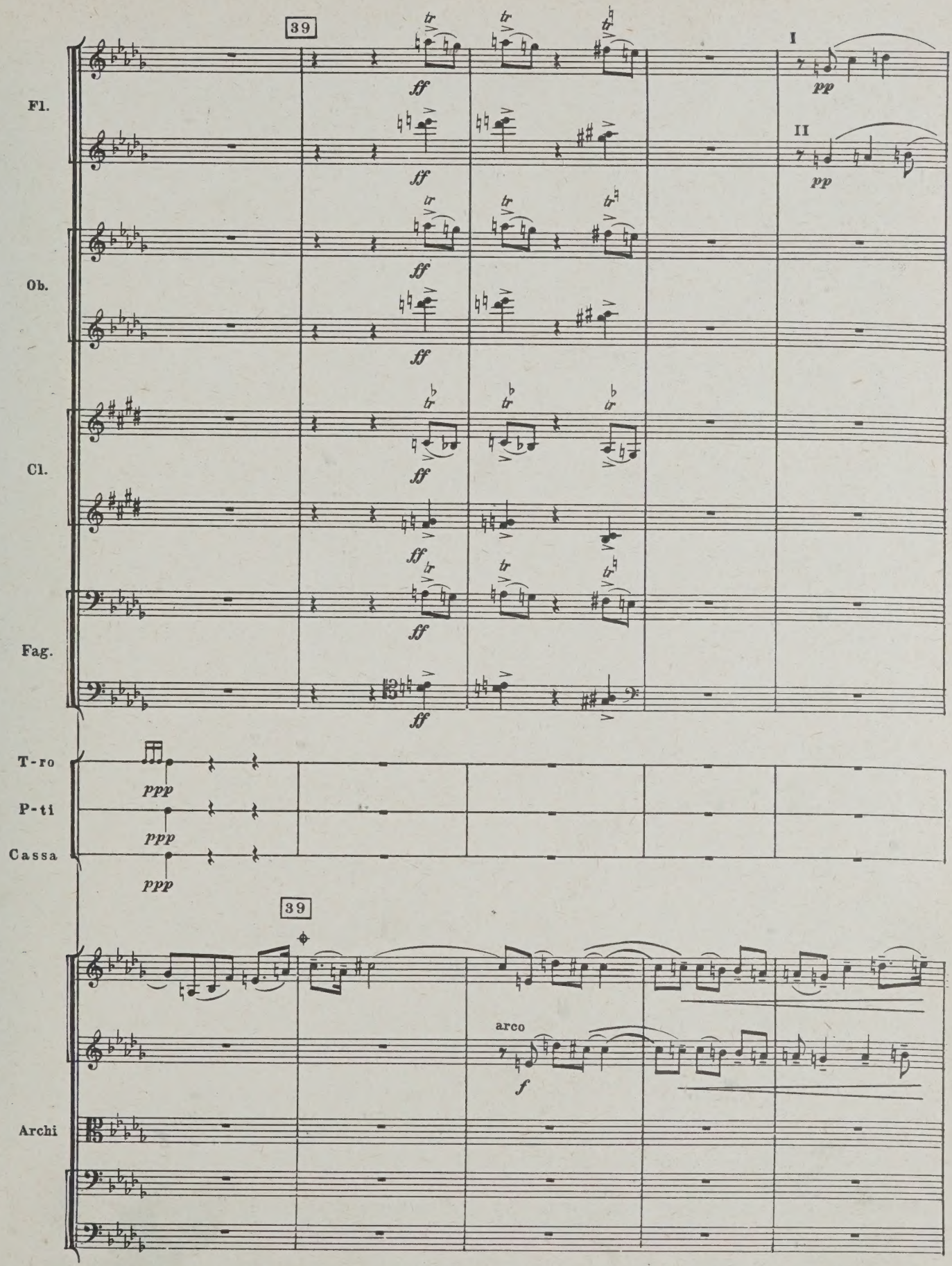

Allegretto ♩ = 132
3 Flauti
(Fl.II.III poi piccoli I.II)
3 Oboi
3 Clarinetti (A)
I
pp
3 Fagotti
(III = Contrafagotto)
4 Corni (F)
3 Trombe (B)
Timpani
Tamburino
Tamburo
Piatti
Cassa
Silofono
Allegretto ♩ = 132
Violini I
Violini II
Viole
pizz.
pp
pizz.
Violoncelli
Contrabassi
pizz.
pp
pp


33
Cl.
I
Archi
pizz.
pp
V
pp
34
I
mp
cresc.
p
dim.

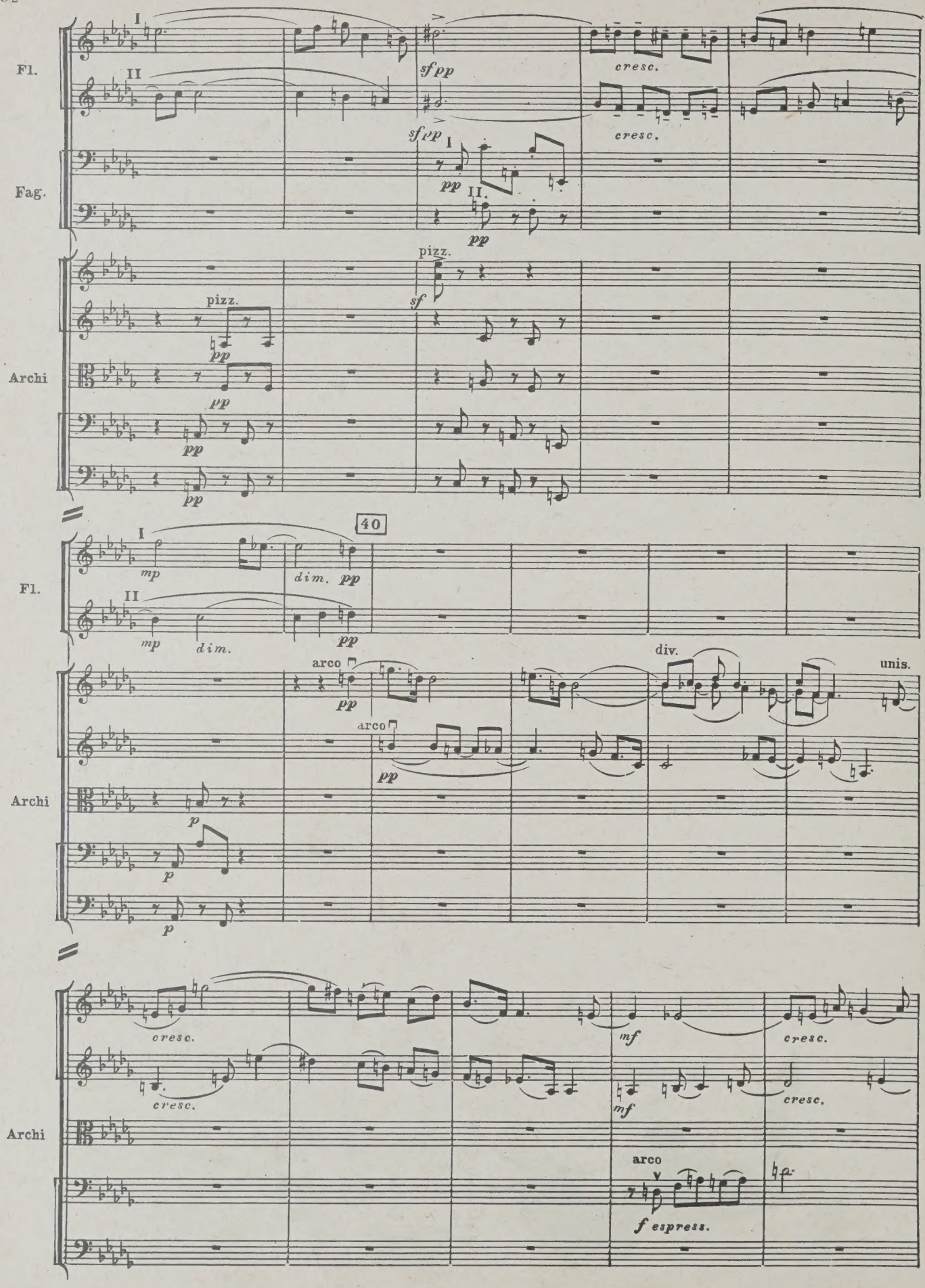

35
Fl.
I
II
pp
pp
Archi
arco
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
mp
mp
p
p
p
cresc.
cresc.
cresc.
cresc.
Fl.
a 3
f
Fag.
I. II a2
f
Archi
f
f
pizz.
mf
mf
mf
mf

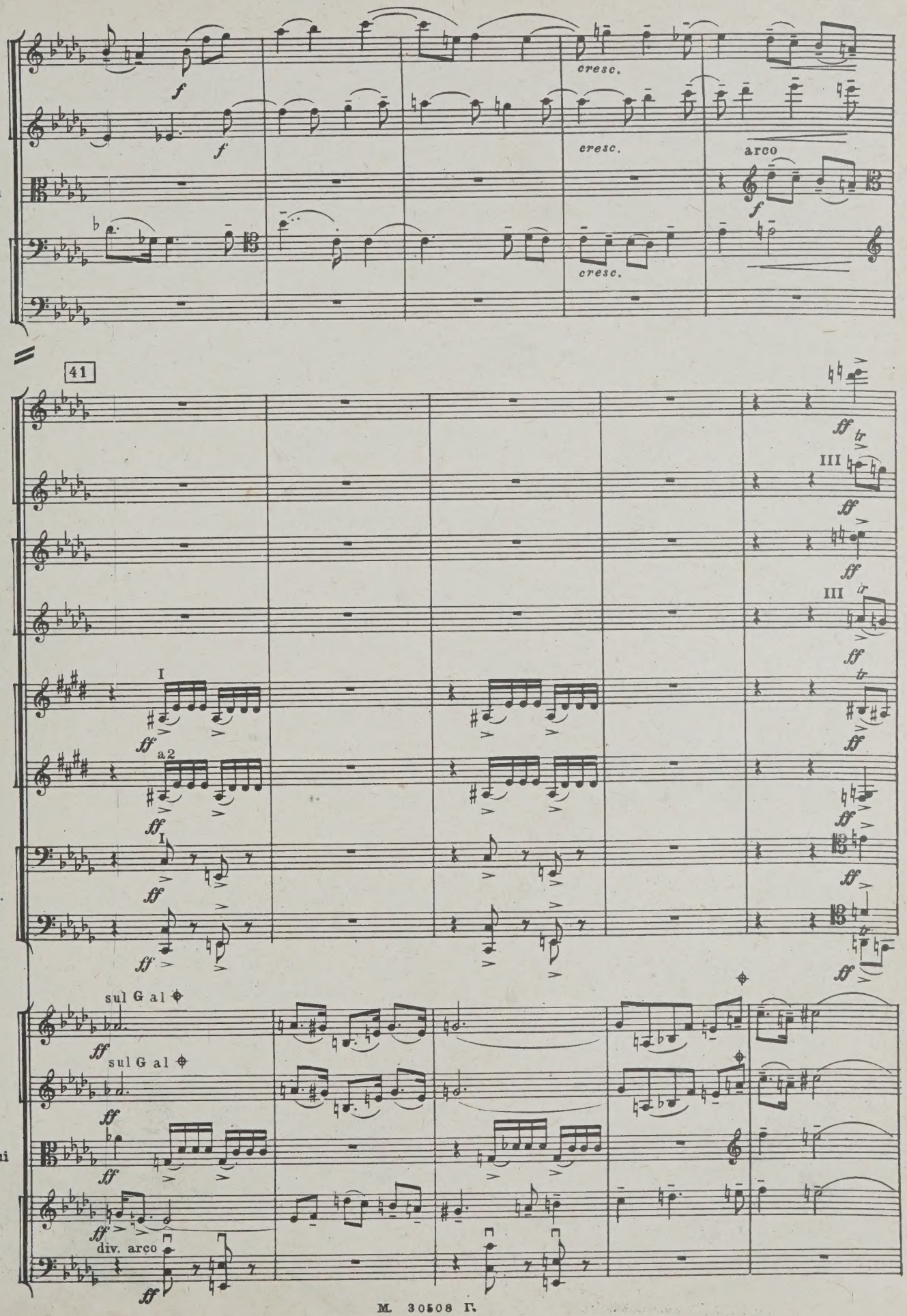

36
I
Cl.
pp
dim.
pp
p
Archi
p
pp
pp
p
pp
p
pp
37
I
Cl.
p
T-ro
P-ti
Cassa
ord.
ppp
ppp
ppp
Archi
pp
arco
pp
cresc.
f
Archi
p
mp
p
mp
p
mp

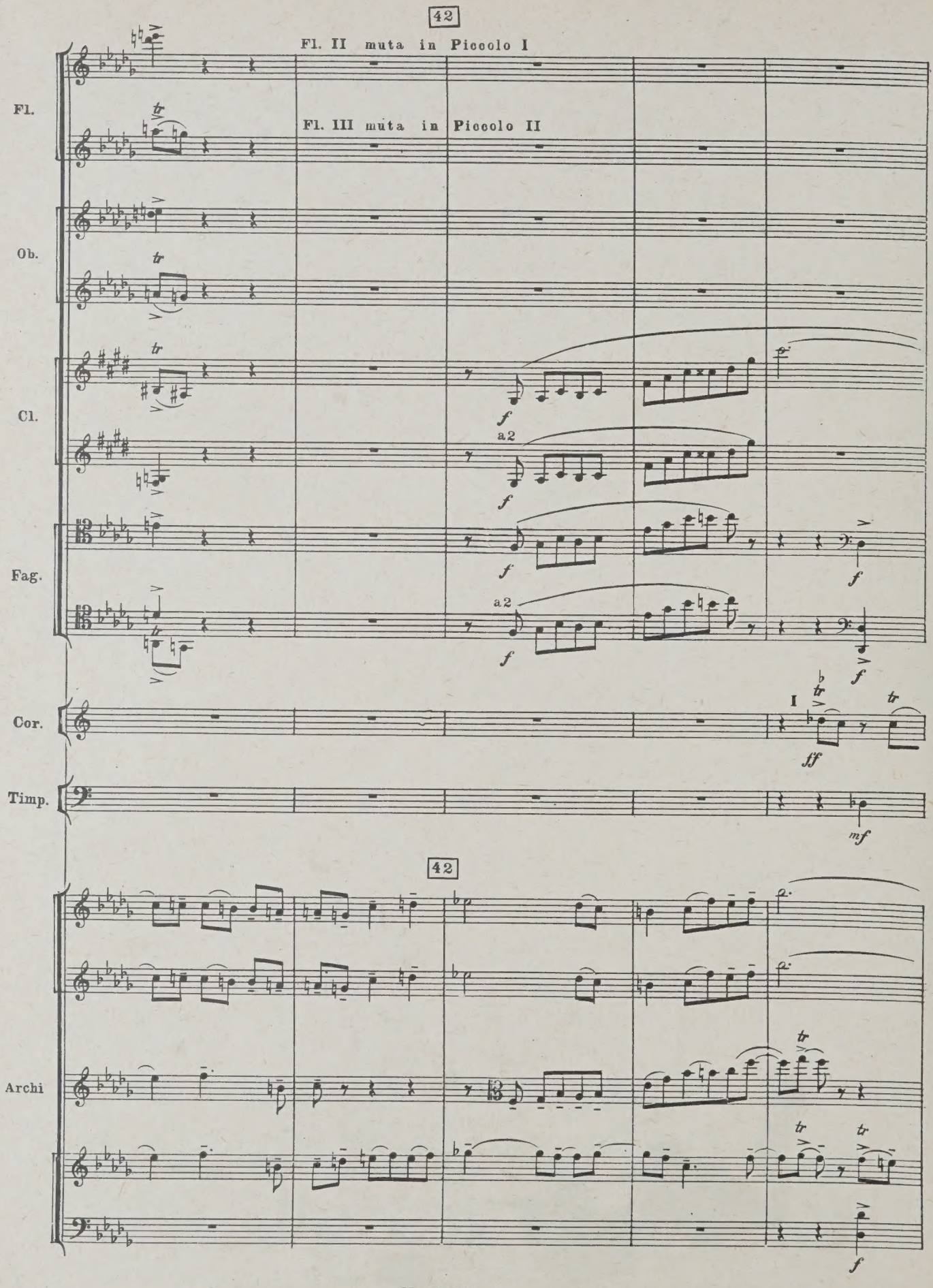

Archi
arco
arco
38
Fl.
Ob.
Cl.
I
sul G al
Archi
T-ro
P-ti
Cassa
ppp
sempre f
Archi
pizz.
pizz.
pizz.

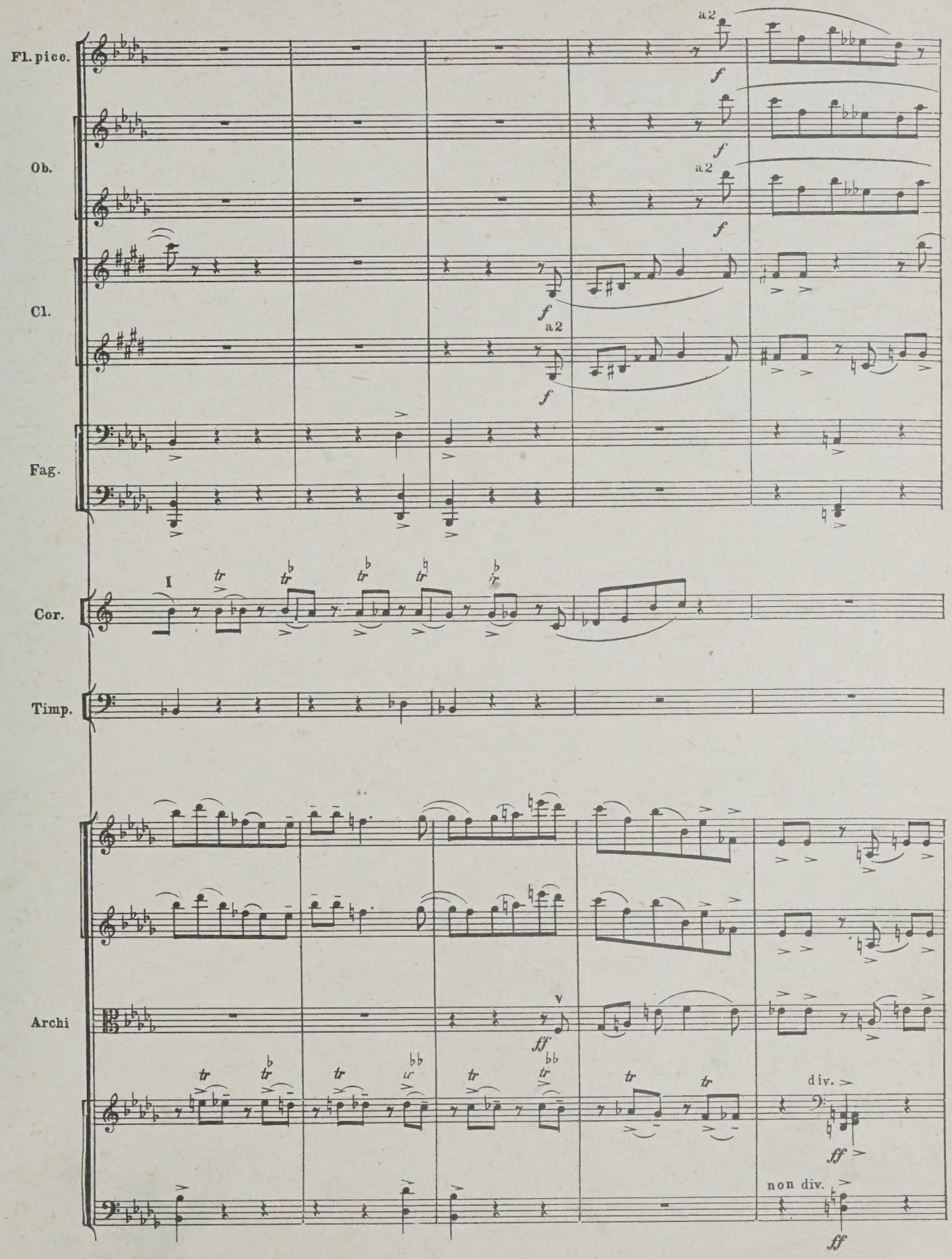


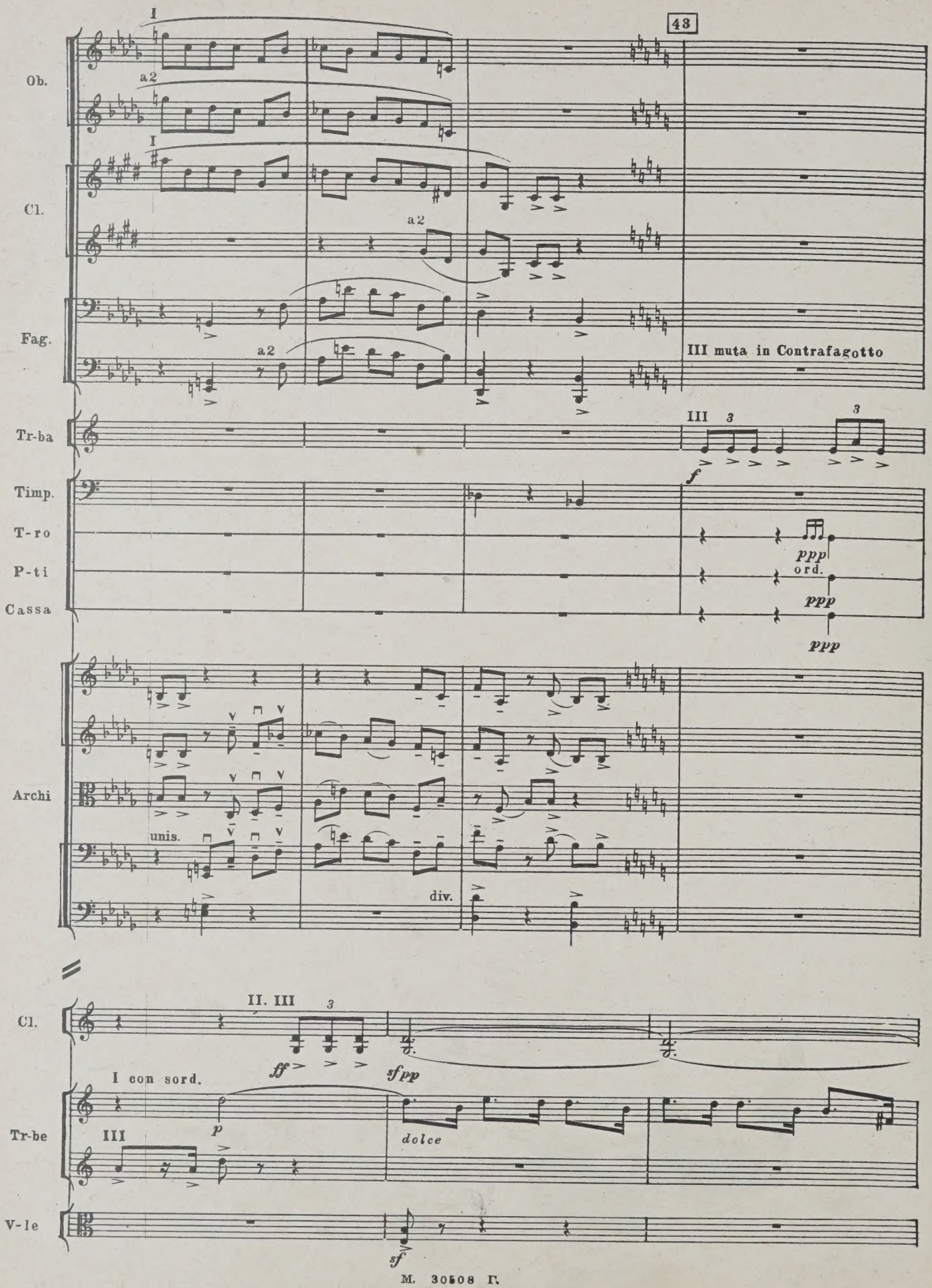
М. 30508 Г.

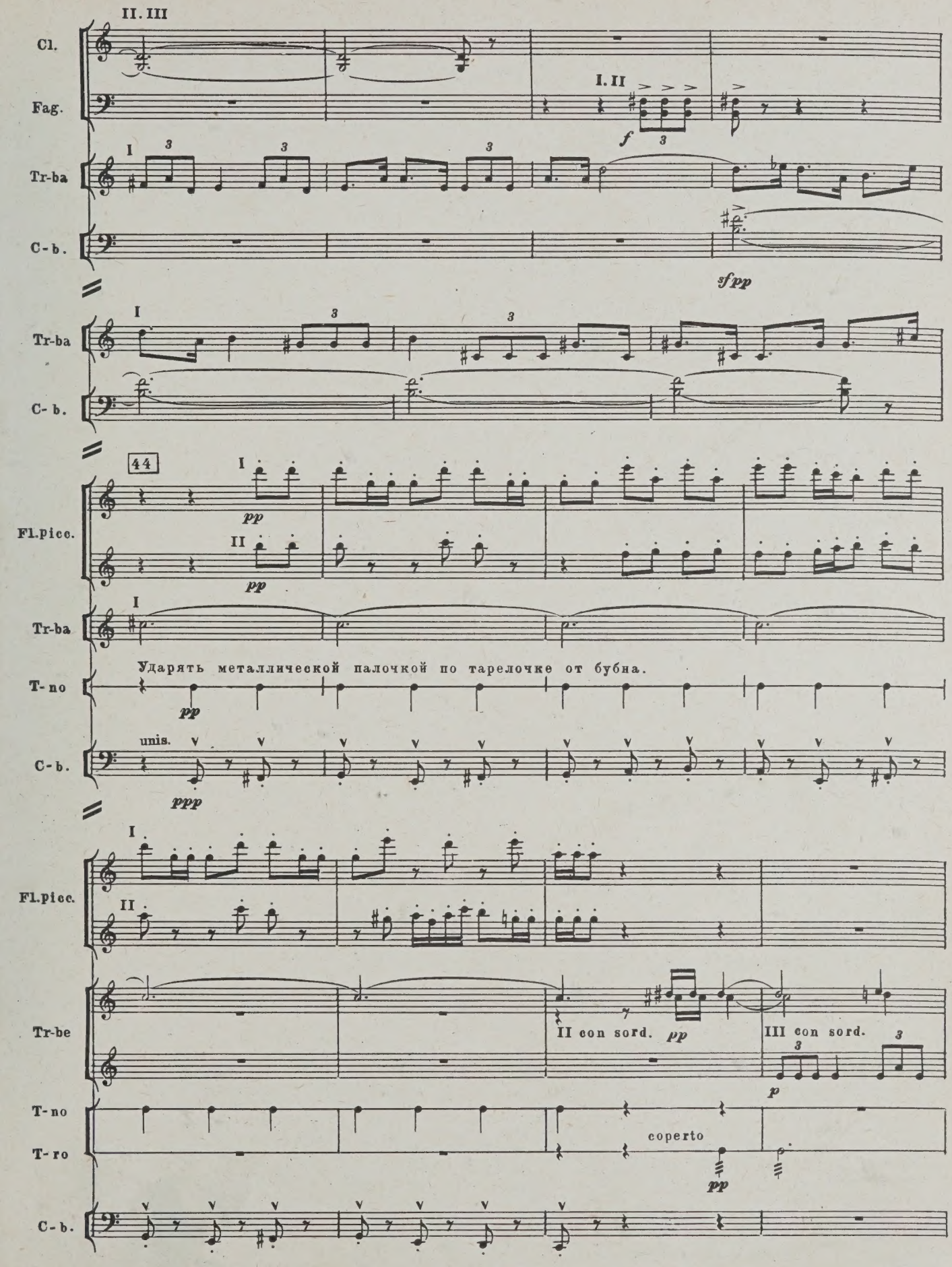

Fl.
Fag.
Archi
I
II
sf pp
cresc.
pp
pizz.
sf
40
mp
dim.
arco
div.
unis.
p
mf
f espress.

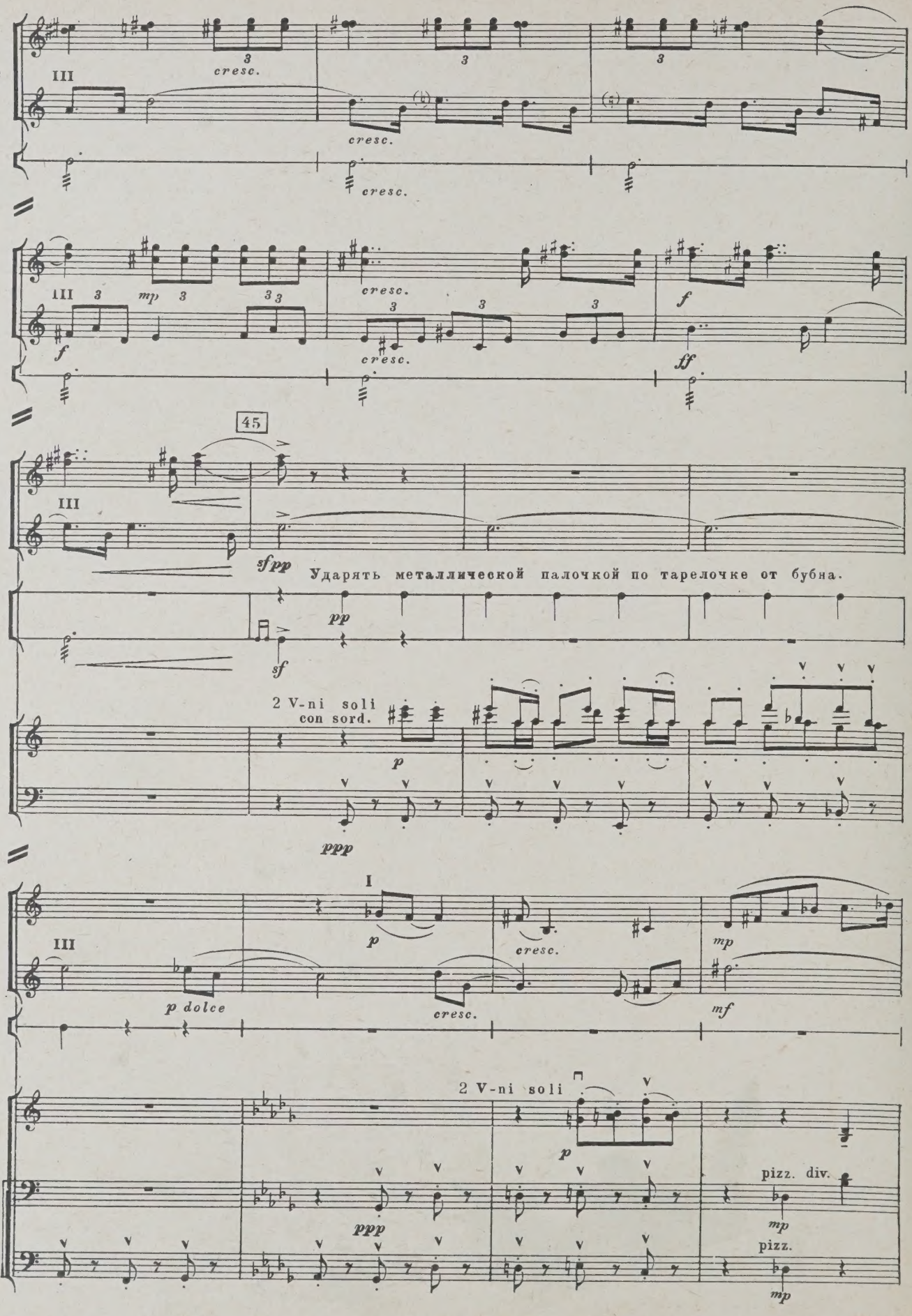

Archi
cresc.
cresc.
cresc.
arco
41
Fl.
Ob.
Cl.
Fag.
Archi
sul G al
sul G al
div. arco

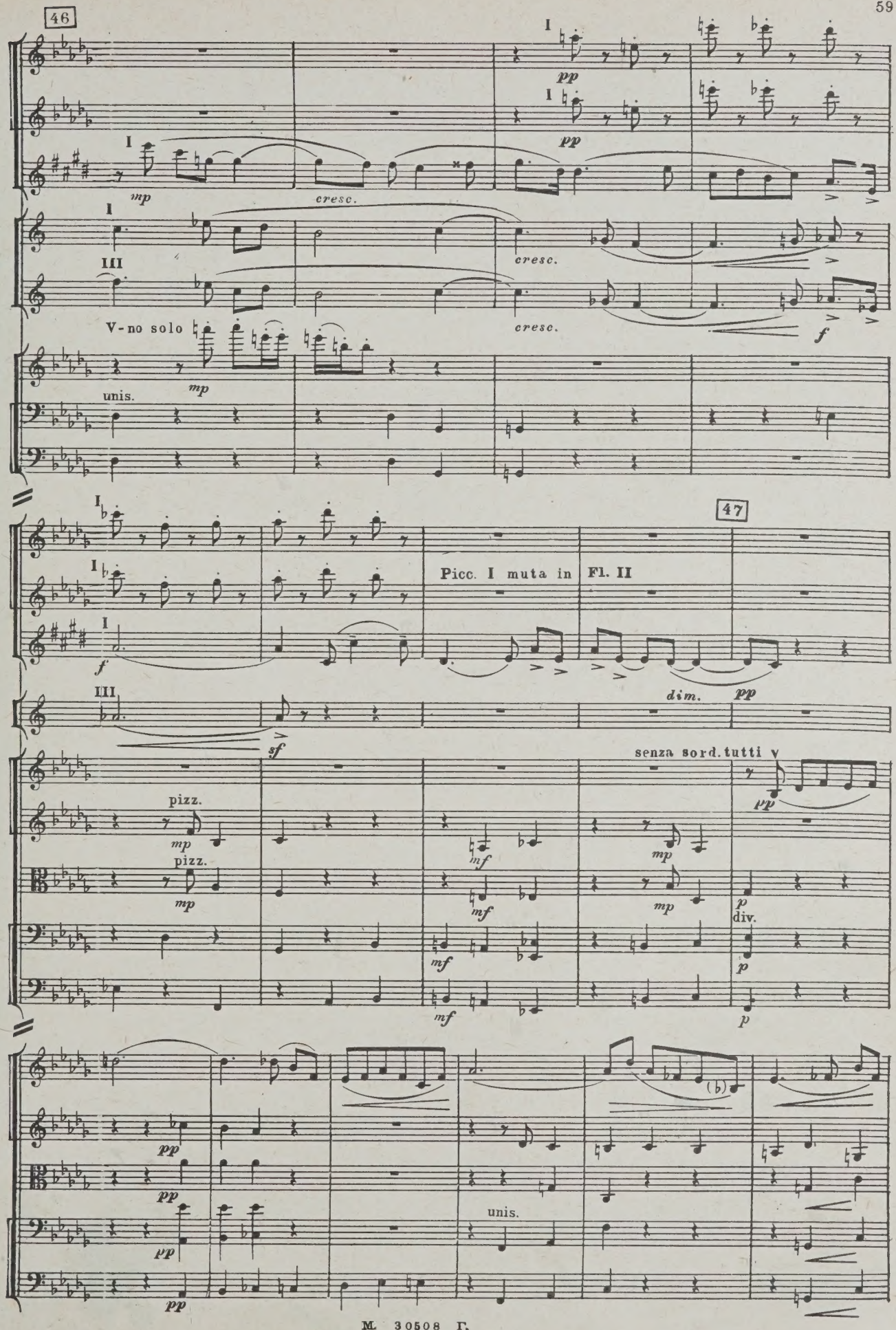

42
Fl. II muta in Piccolo I
Fl. III muta in Piccolo II
Fl.
Ob.
Cl.
Fag.
Cor.
Timp.
Archi
a2
a2
I
f
ff
mf

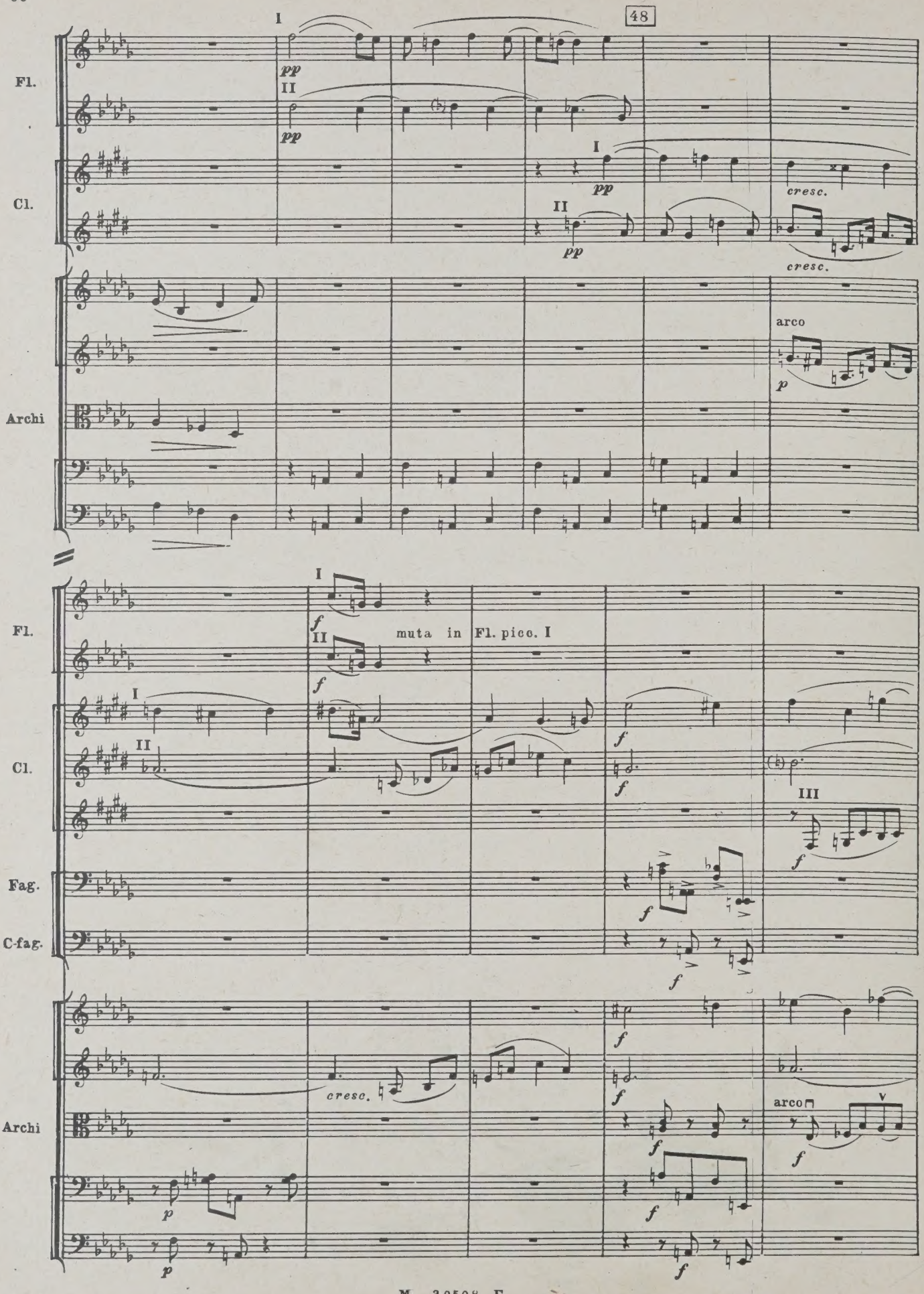

Fl. picc.
Ob.
Cl.
Fag.
Cor.
Timp.
Archi
a2
f
I
ff
div.
non div.

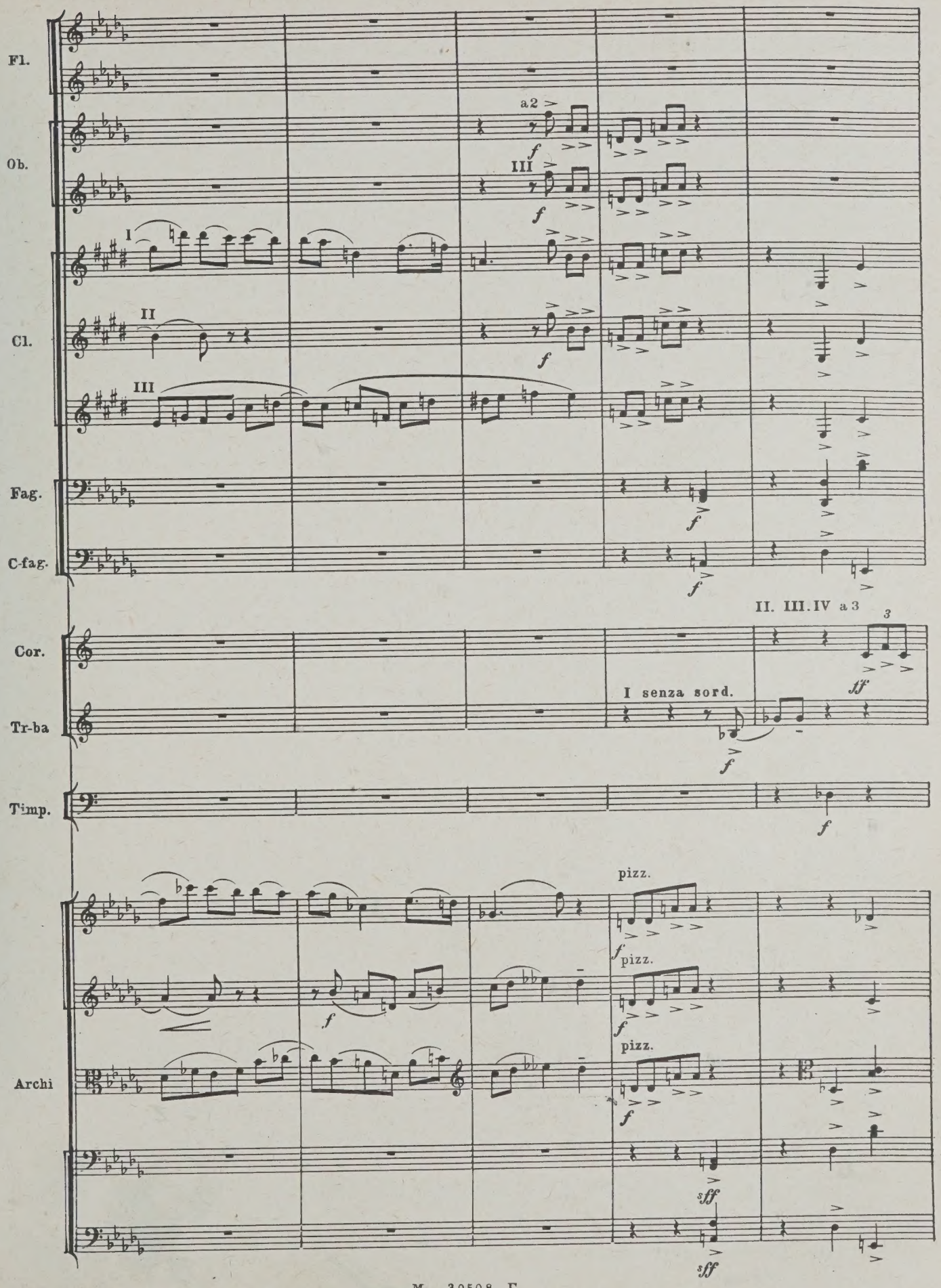

43
Ob.
Cl.
Fag.
Tr-ba
Timp.
T-ro
P-ti
Cassa
Archi
Cl.
Tr-be
V-le
I
a2
III muta in Contrafagotto
III
f
ppp
ord.
unis.
div.
II. III
ff
sfpp
I con sord.
p
dolce
sf

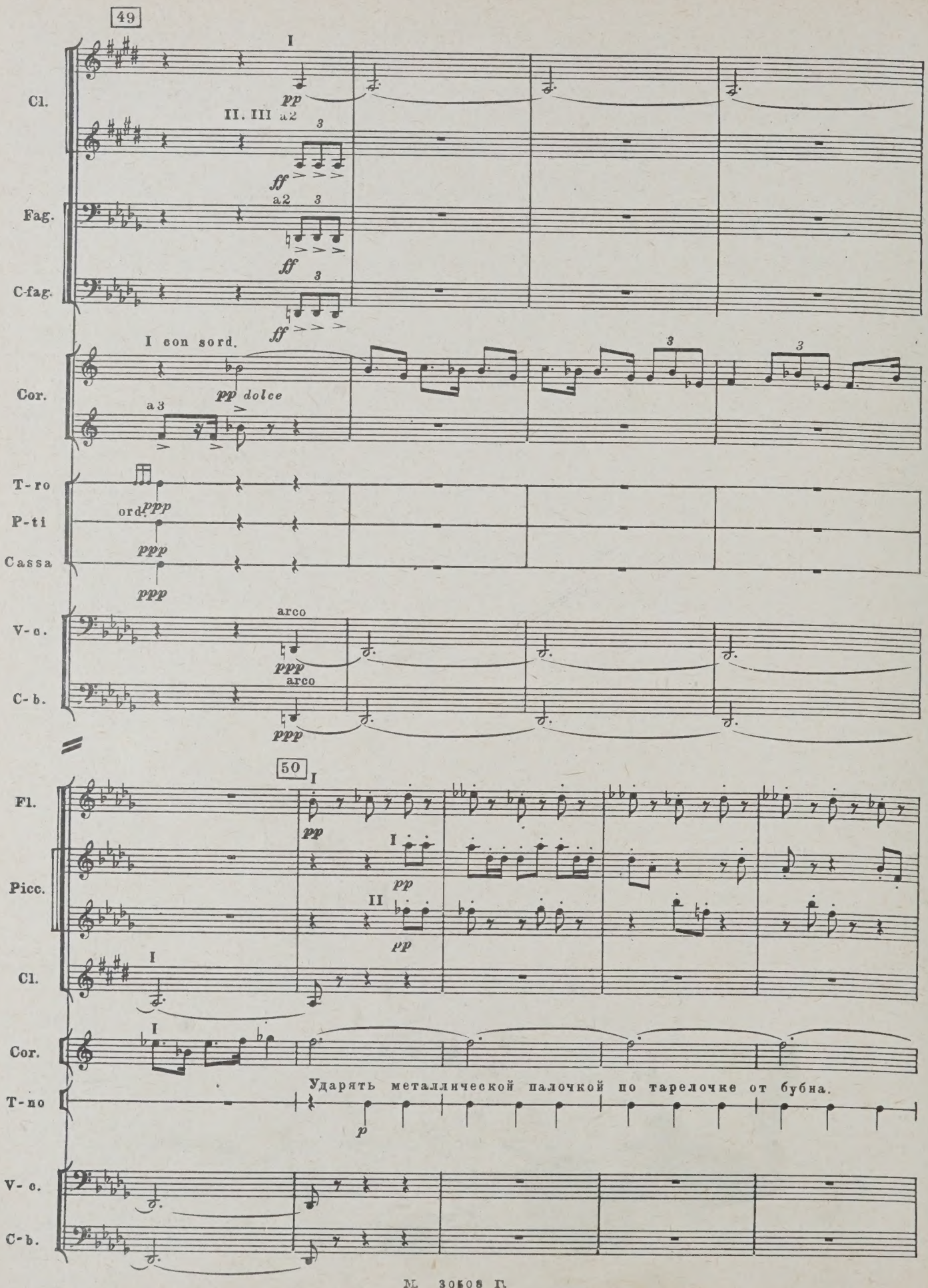

II. III
Cl.
Fag.
I. II
f
I
Tr-ba
C-b.
sf pp
Tr-ba
C-b.
44
I
pp
II
Fl.picc.
Tr-ba
Ударять металлической палочкой по тарелочке от бубна.
T-no
pp
unis.
C-b.
ppp
I
II
Fl.picc.
Tr-be
II con sord.
pp
III con sord.
p
T-no
T-ro
coperto
pp
C-b.

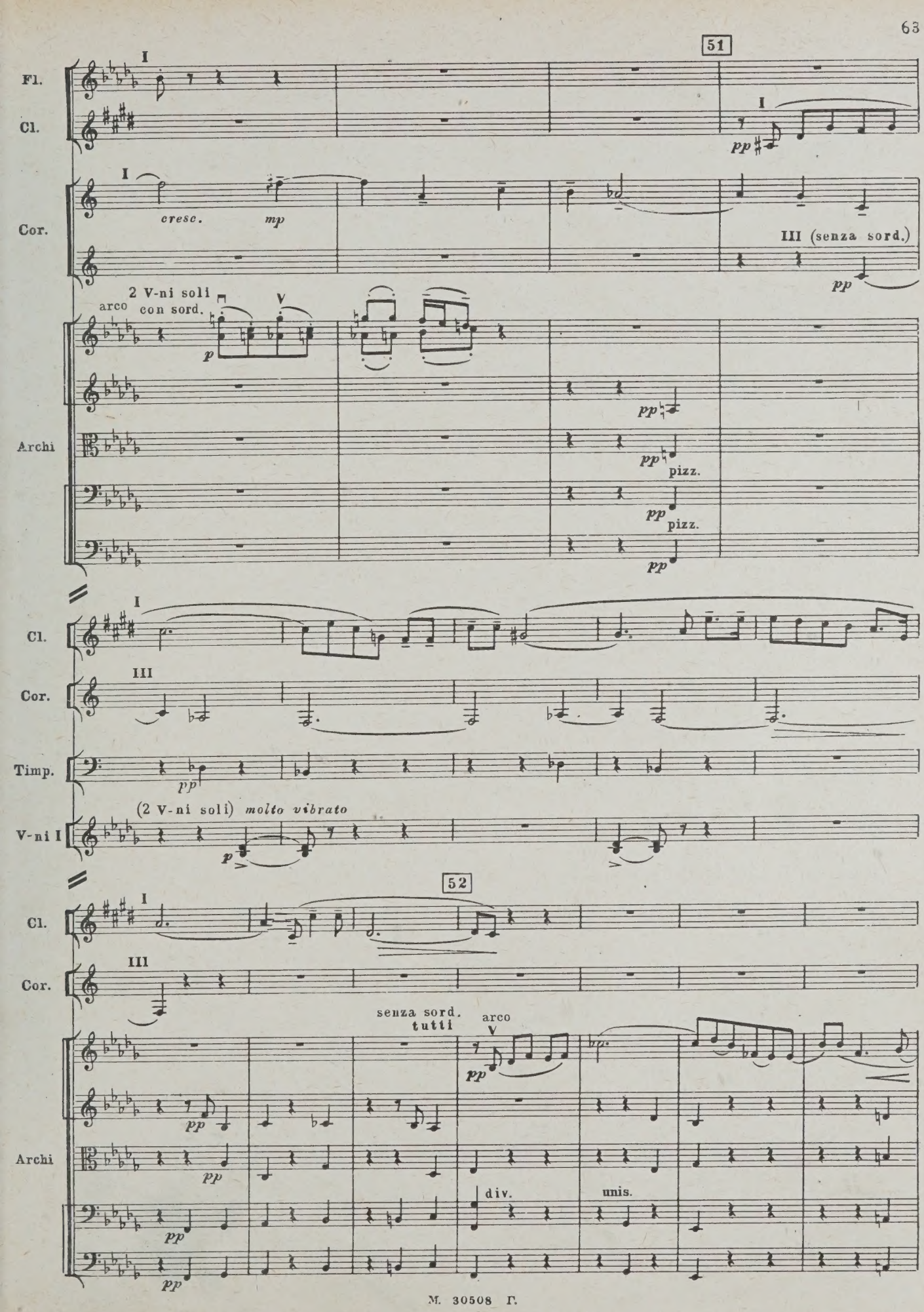

Tr-be
III
cresc.
T-ro
mp
f
ff
45
sfpp
Ударять металлической палочкой по тарелочке от бубна.
T-no
pp
sf
2 V-ni soli
con sord.
V-ni I
C-b.
ppp
I
p dolce
mf
2 V-ni soli
V-c.
pizz. div.
pizz.

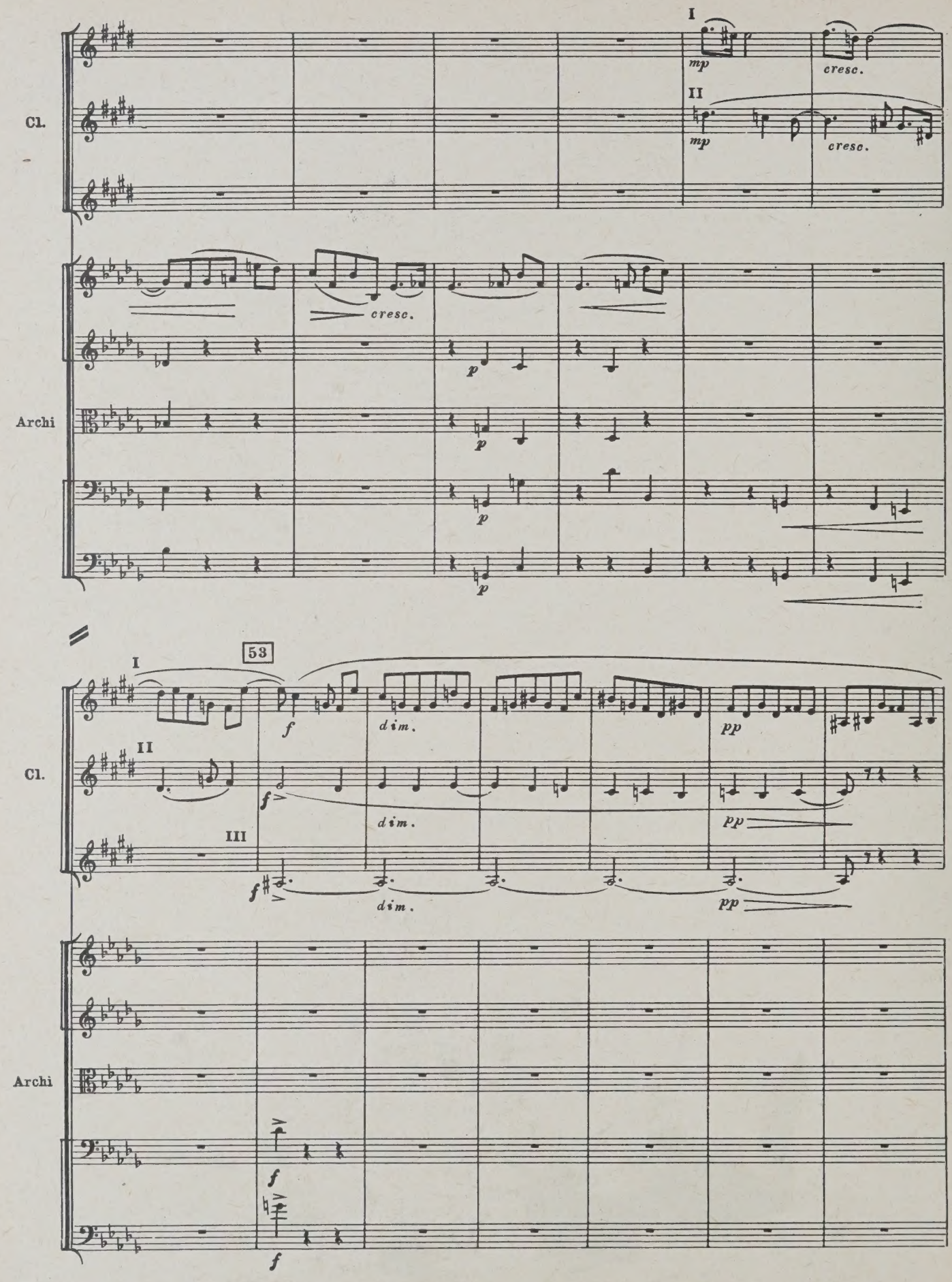

46
Fl.
Picc.
Cl.
Tr-be
V-ni I
V- c.
C- b.
I
III
mp
cresc.
pp
f
V-no solo
unis.
47
Picc. I muta in Fl. II
dim.
sf
Archi
pizz.
mf
p
senza sord. tutti
div.
(b)

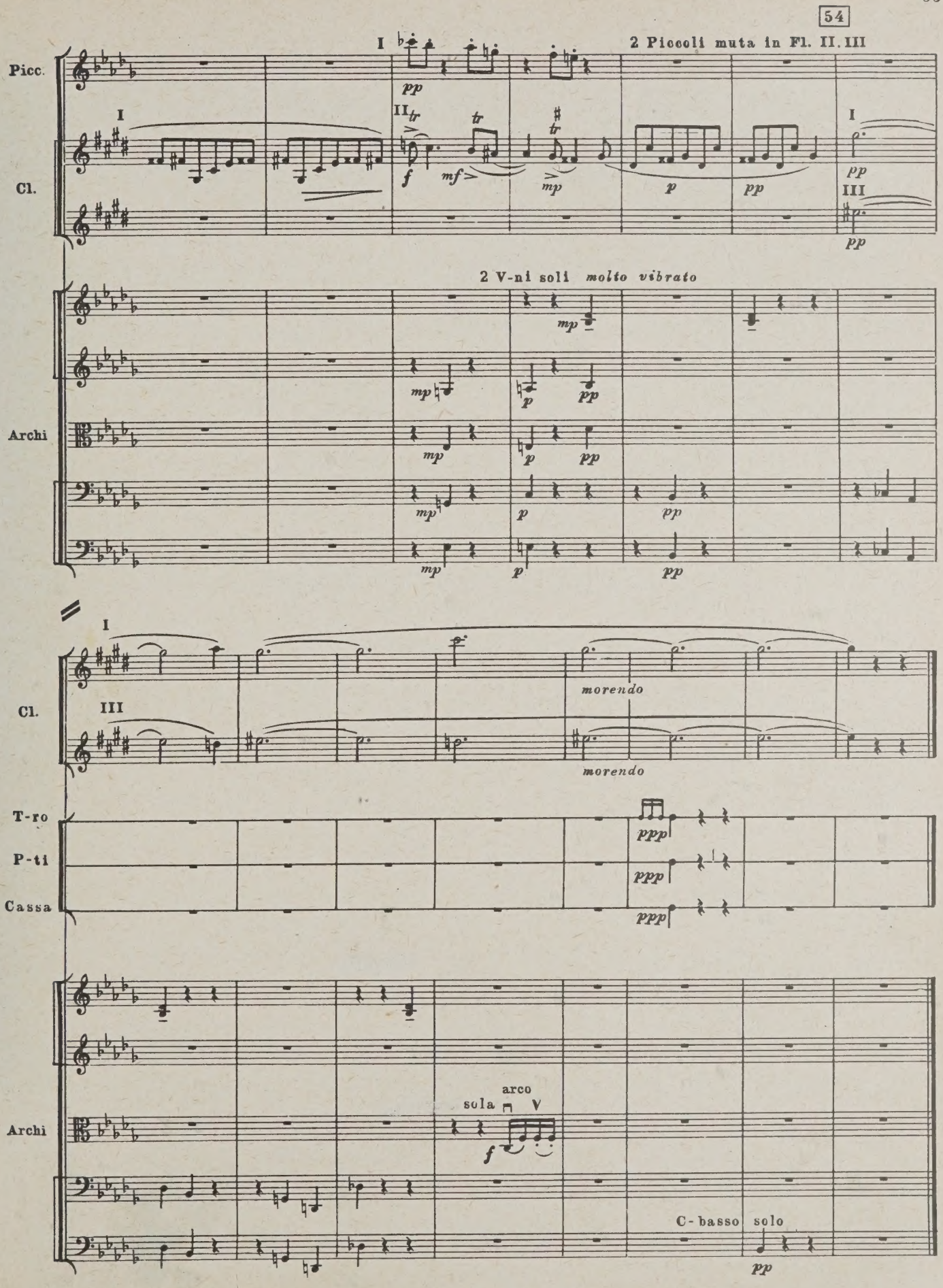

48
Fl.
Cl.
Archi
I
II
pp
cresc.
arco
p
muta in Fl. picc. I
f
III
Fag.
C-fag.
arco


Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-ba
Timp.
Archi
a2
III
I
II
III
II. III. IV a 3
I senza sord.
pizz.
pizz.
pizz.

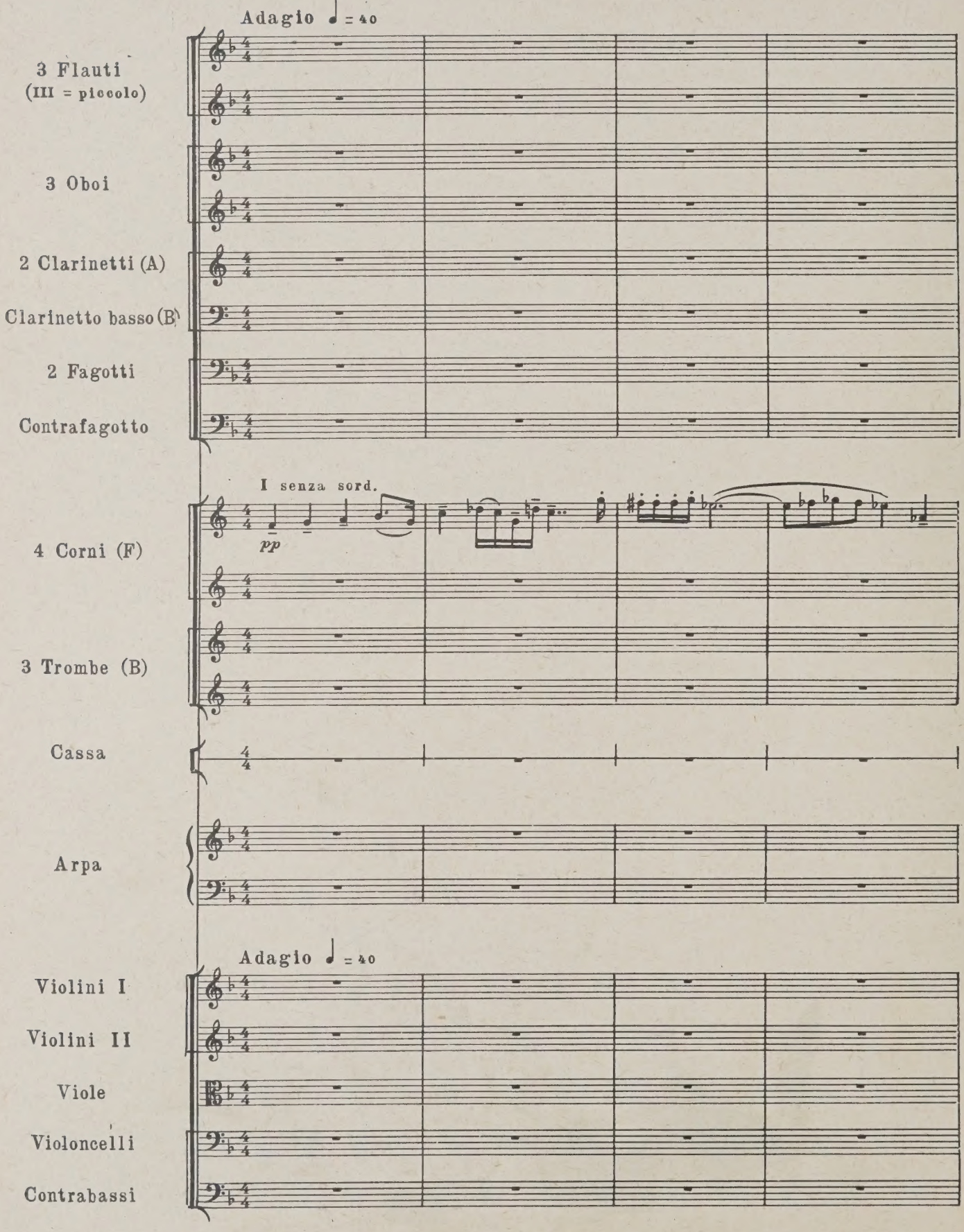

49
I
Cl.
pp
II. III a2
3
ff
Fag.
a2
3
ff
C-fag.
3
ff
I con sord.
Cor.
pp dolce
a 3
3
3
T-ro
ord.
ppp
P-ti
ppp
Cassa
ppp
V-c.
arco
ppp
C-b.
arco
ppp
50
I
Fl.
pp
I
Picc.
pp
II
pp
Cl.
I
Cor.
I
T-no
Ударять металлической палочкой по тарелочке от бубна.
p
V-c.
C-b.

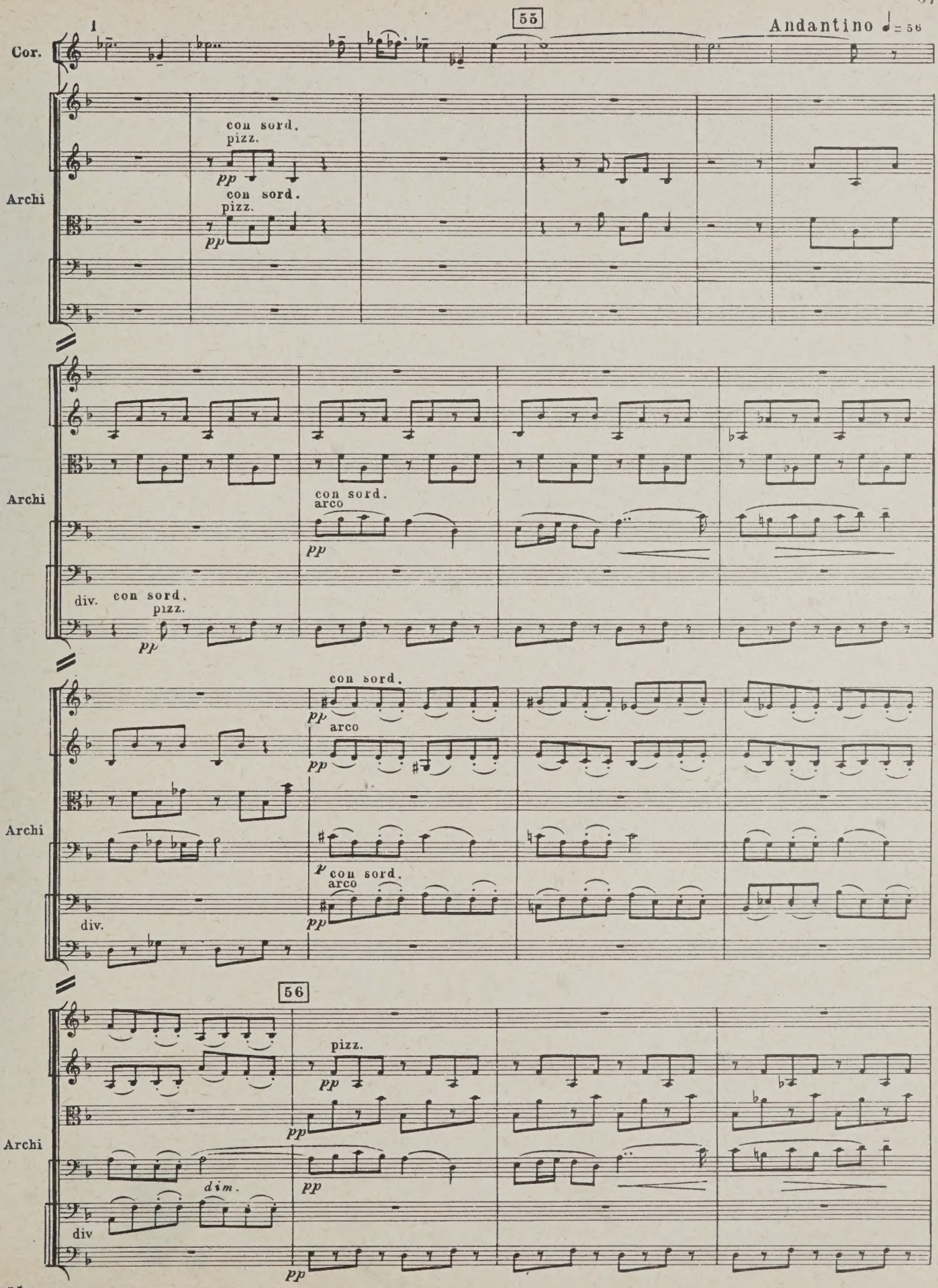

51
Fl.
Cl.
I
cresc.
mp
pp
Cor.
III (senza sord.)
2 V-ni soli
arco
con sord.
V
p
Archi
pizz.
Timp.
(2 V-ni soli) molto vibrato
V-ni I
52
senza sord.
tutti
arco
div.
unis.


Cl.
Archi
I
II
III
mp
cresc.
p
53
f
dim.
pp

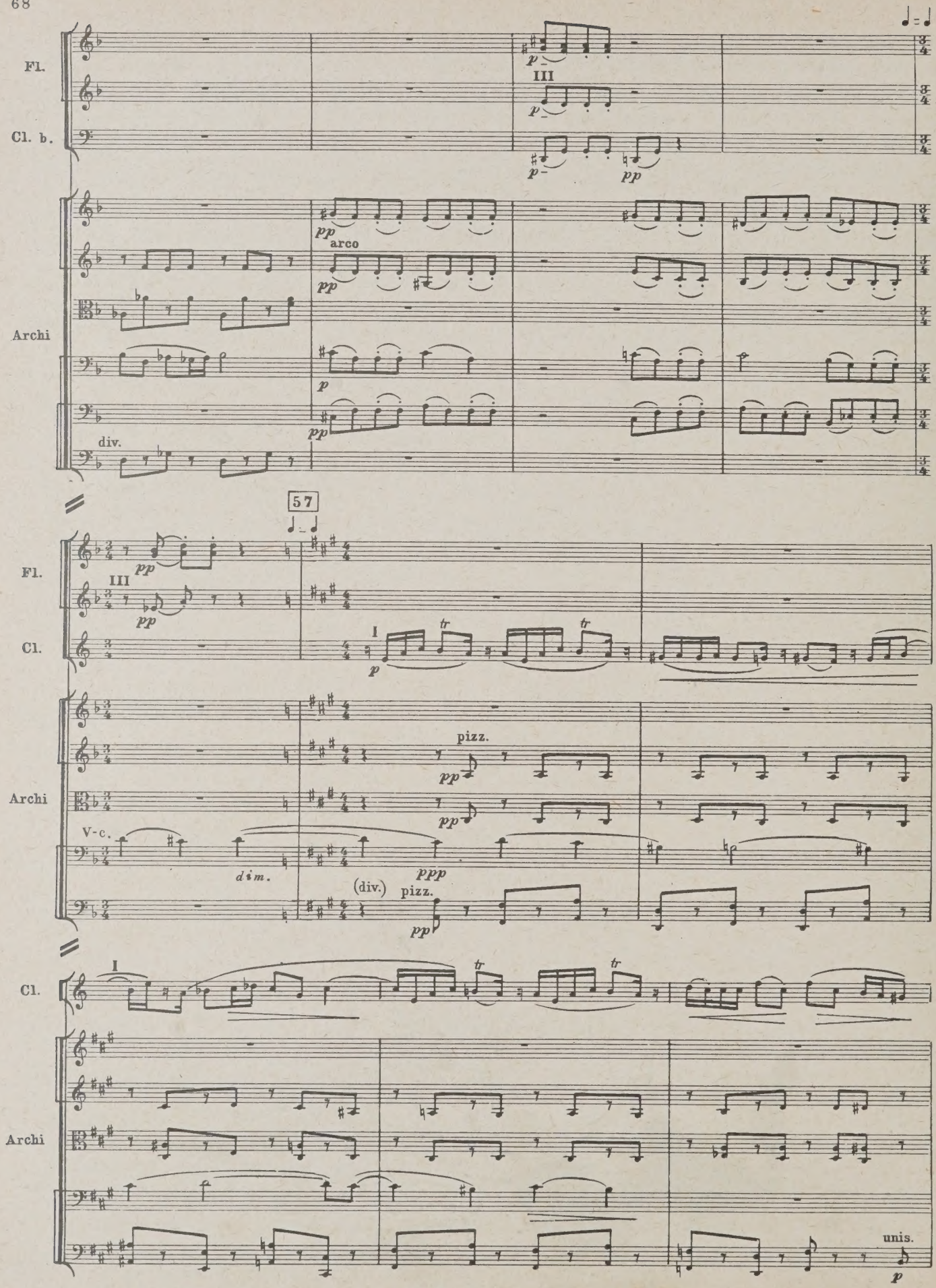

54
Picc.
Cl.
Archi
2 Piccoli muta in Fl. II. III
2 V-ni soli molto vibrato
morendo
T-ro
P-ti
Cassa
arco
sola
C-basso solo

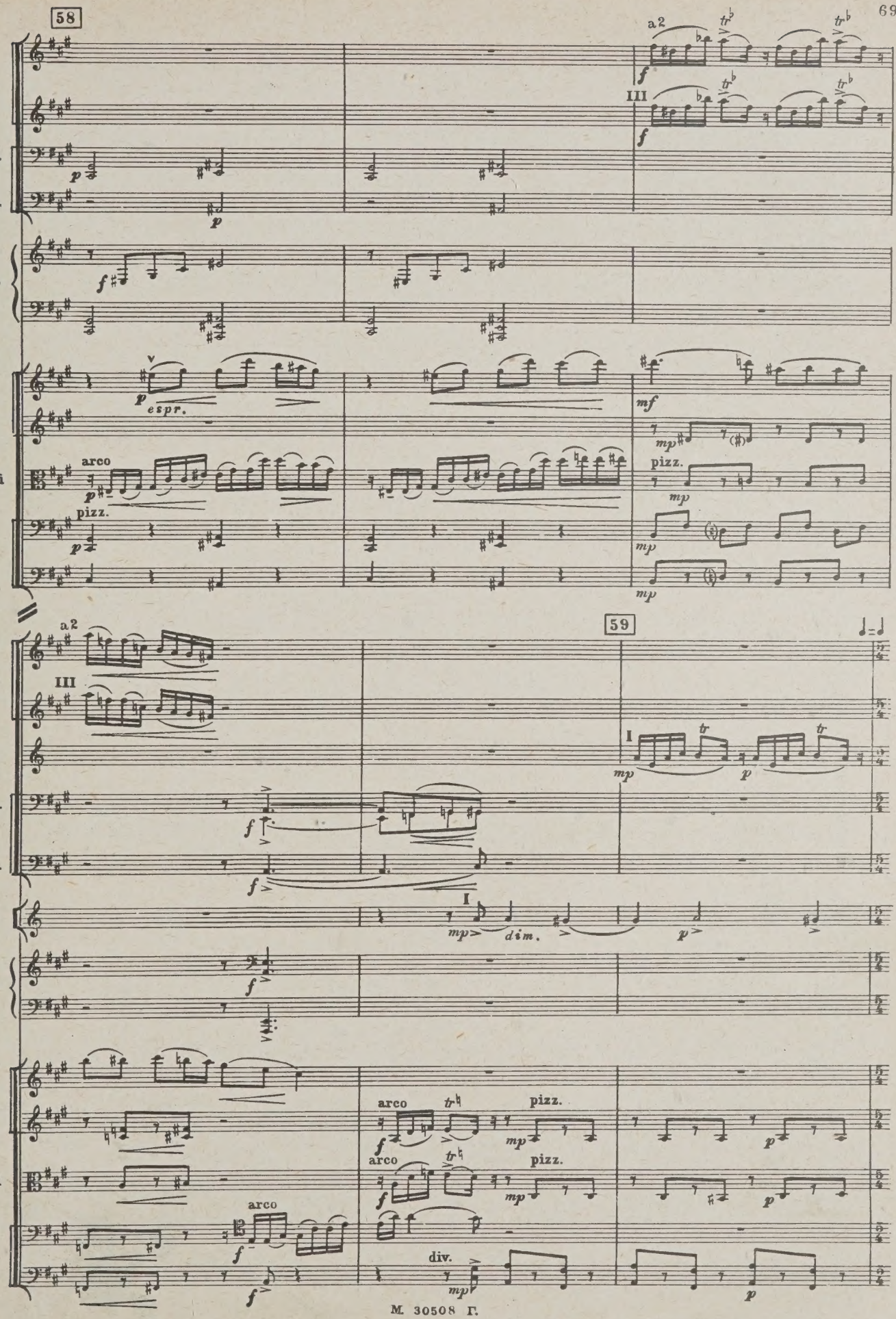
III

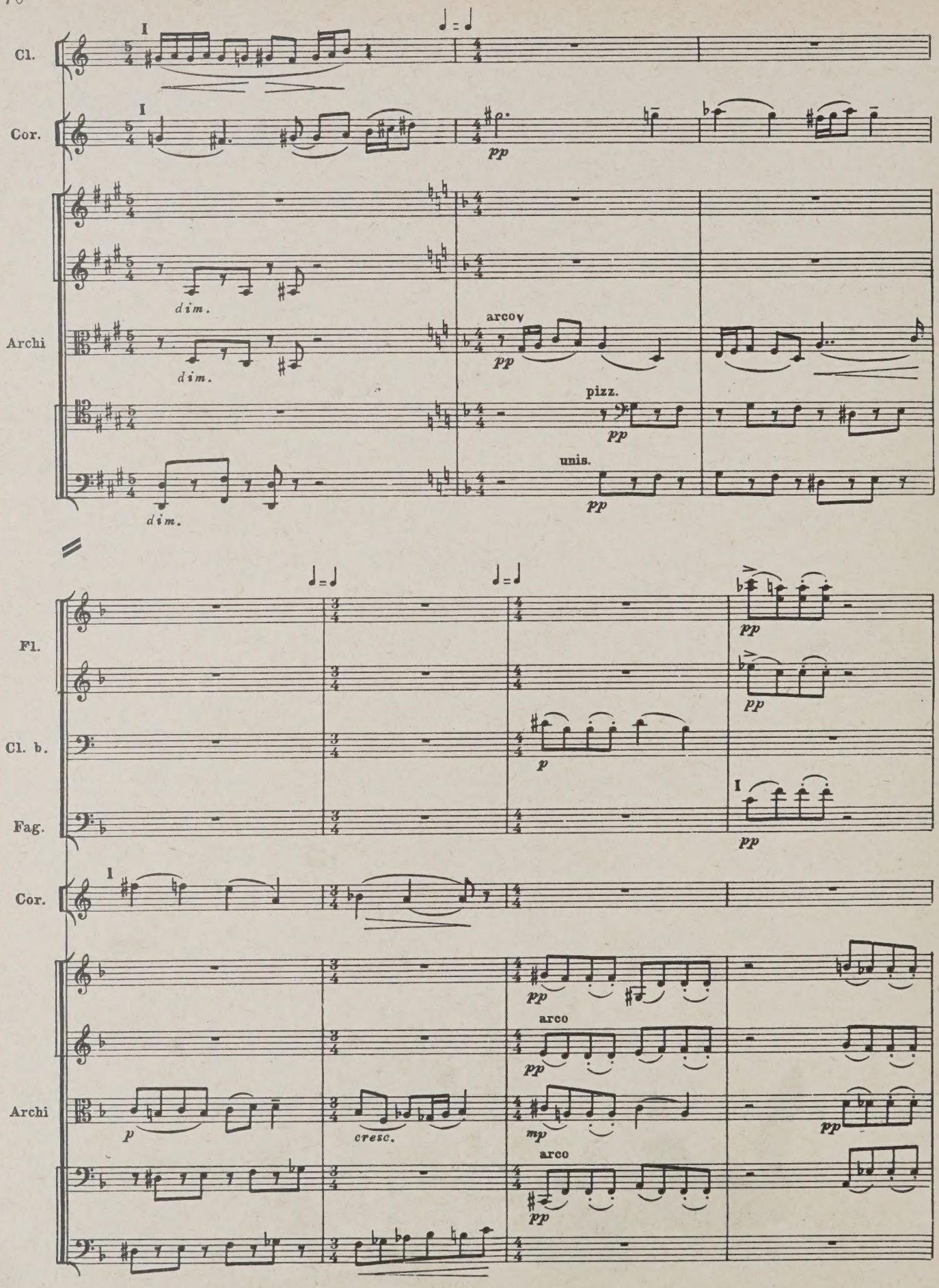

Adagio ♩ = 40
3 Flauti
(III = piccolo)
3 Oboi
2 Clarinetti (A)
Clarinetto basso (B)
2 Fagotti
Contrafagotto
I senza sord.
pp
4 Corni (F)
3 Trombe (B)
Cassa
Arpa
Adagio ♩ = 40
Violini I
Violini II
Viole
Violoncelli
Contrabassi

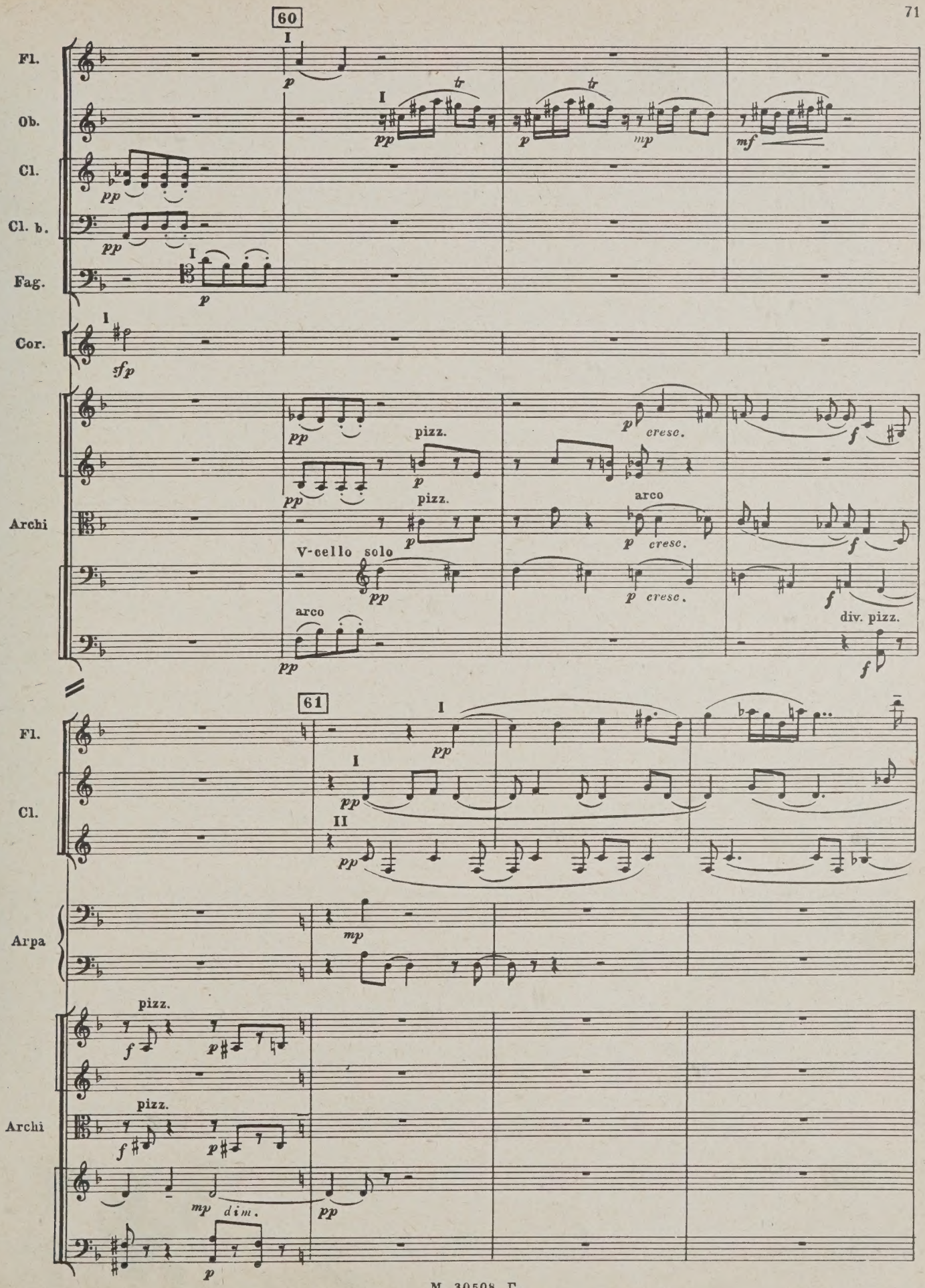

1
55
Andantino ♩= 56
Cor.
Archi
con sord.
pizz.
pp
con sord.
pizz.
pp
Archi
con sord.
arco
pp
div.
con sord.
pizz.
pp
Archi
con sord.
pp
arco
pp
div.
con sord.
arco
pp
56
Archi
pizz.
pp
pp
dim.
div
pp

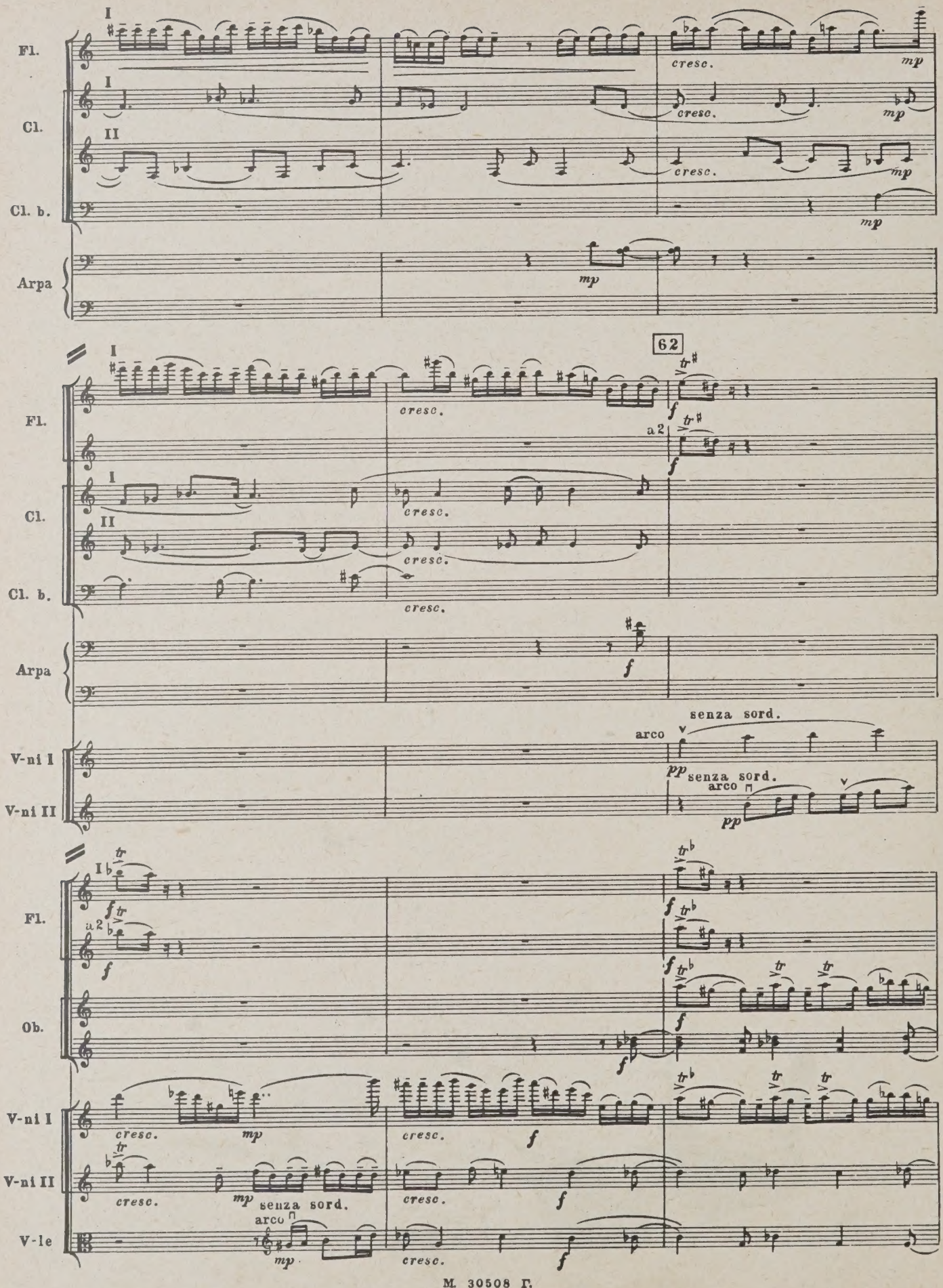
М. 30508 Г.

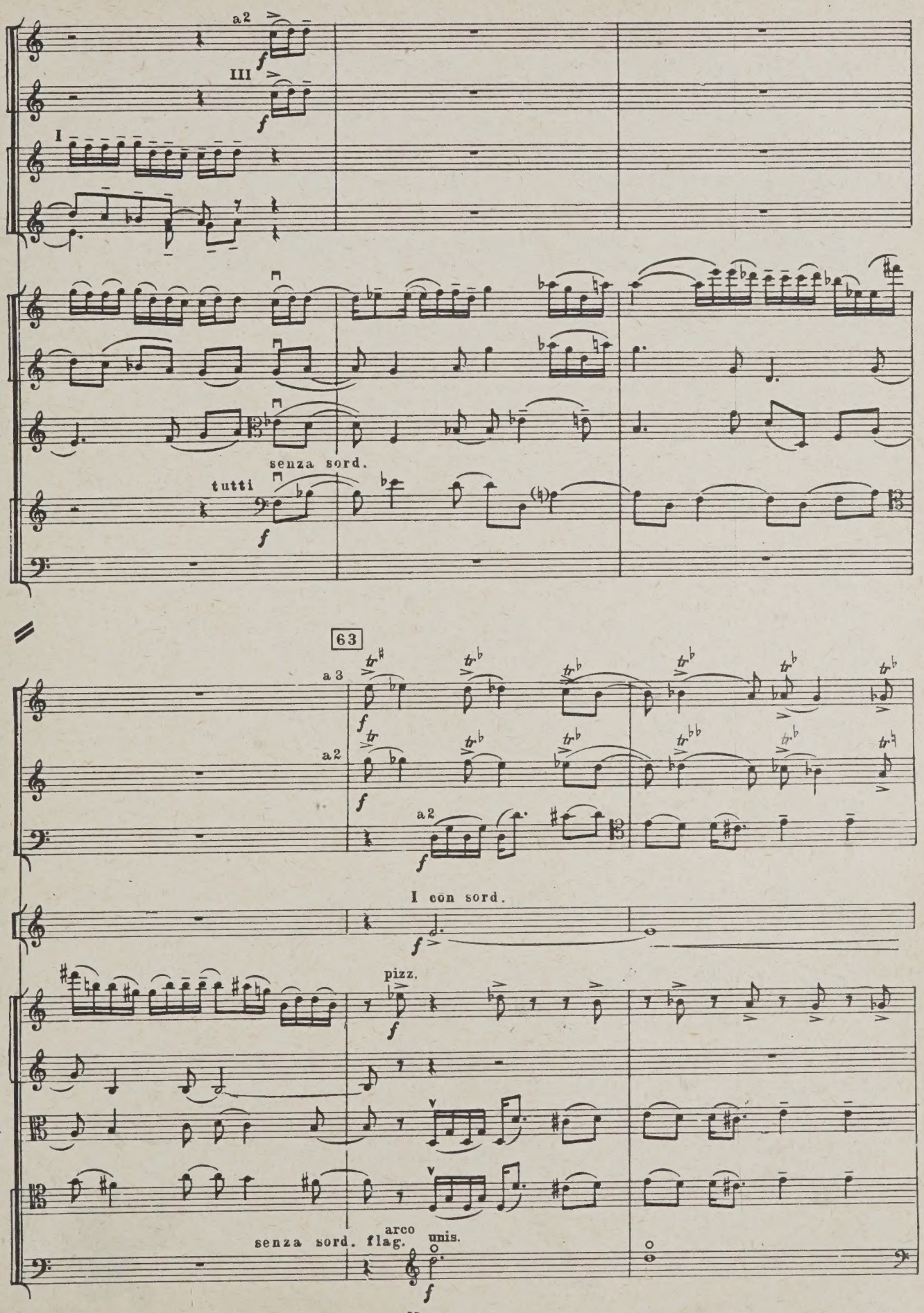

Fl.
Cl. b.
III
p
pp
Archi
arco
div.
57
Cl.
I
tr
pizz.
V-c.
dim.
(div.)
ppp
unis.

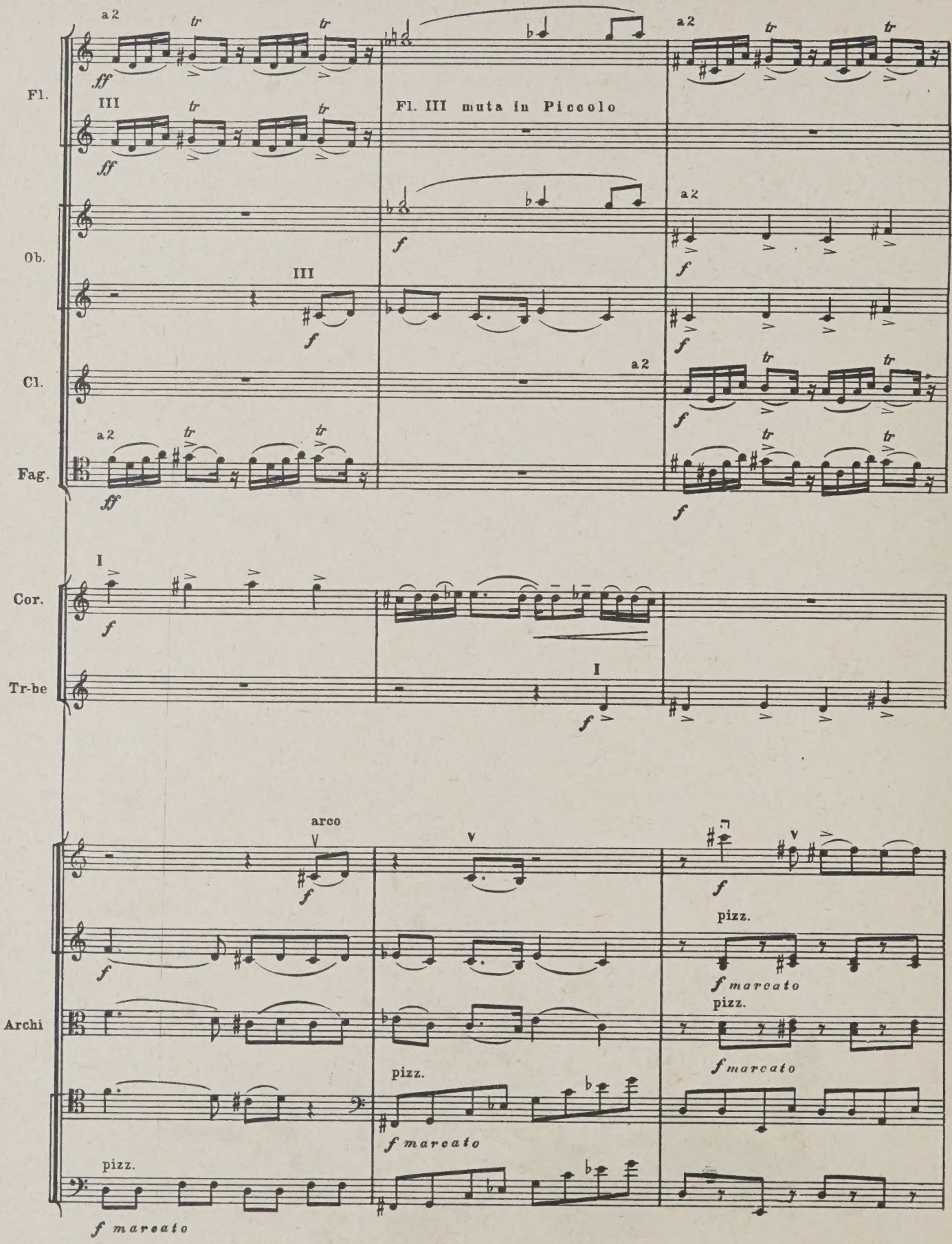

58
Fl.
Fag.
C-fag.
Arpa
Archi
a2
III
espr.
arco
pizz.
59
Cl.
Cor.
dim.
div.

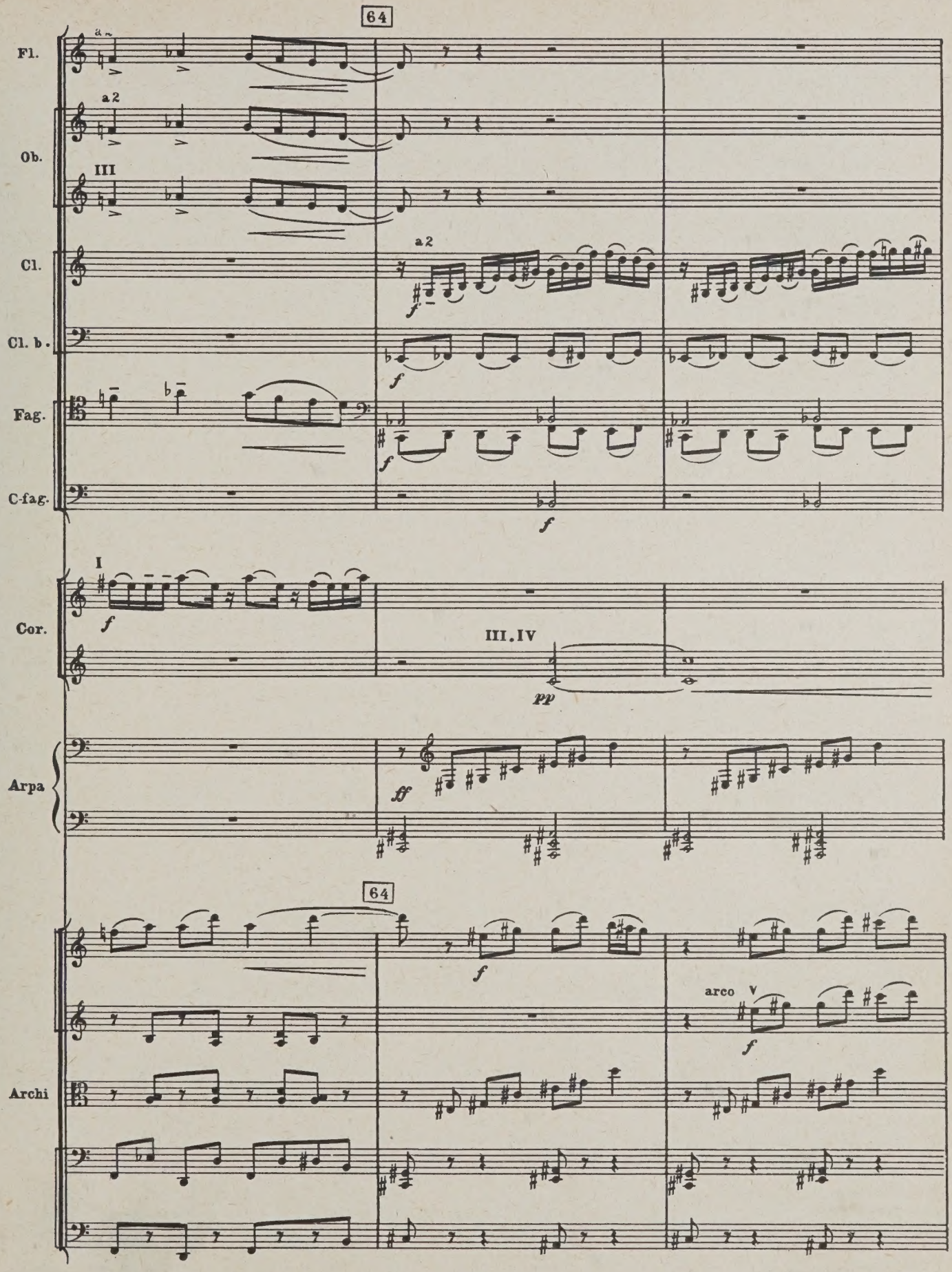

Cl.
Cor.
Archi
Fl.
Cl. b.
Fag.
Cor.
Archi
I
pp
dim.
arcov
pizz.
unis.
p
cresc.
mp
arco

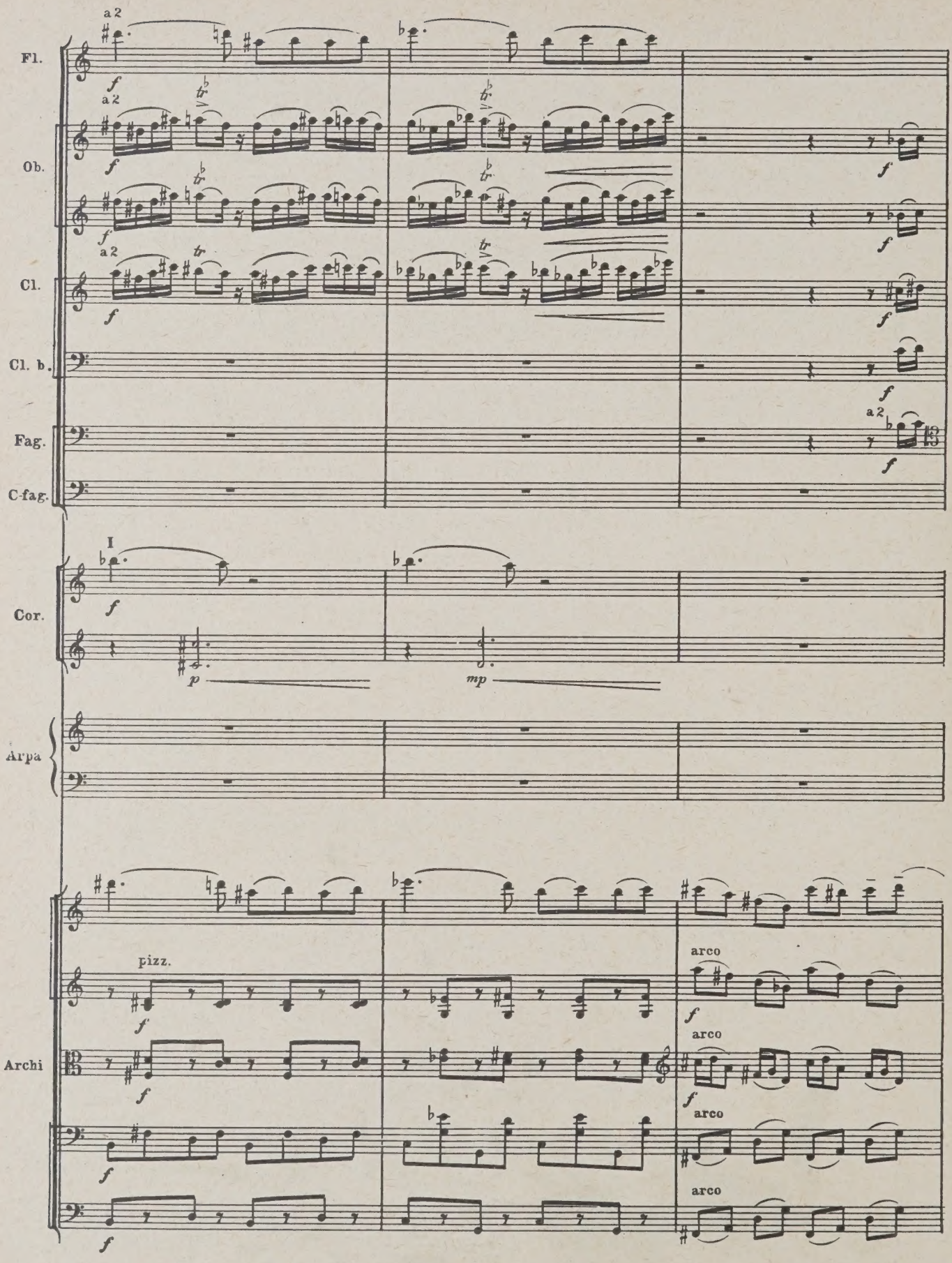

60
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Archi
pizz.
V-cello solo
arco
cresc.
div. pizz.
61
Arpa

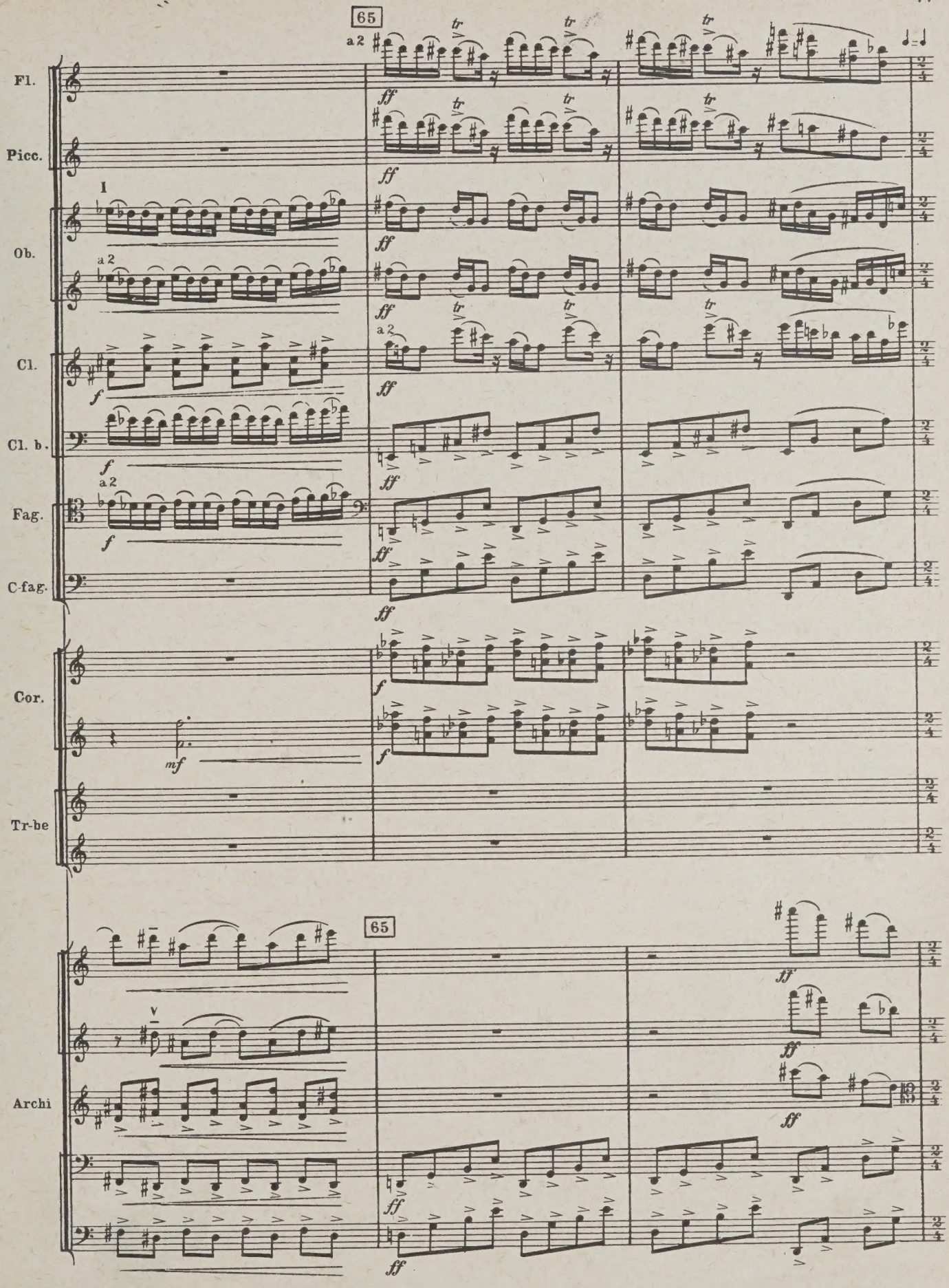

Fl.
Cl.
Cl. b.
Arpa
cresc.
mp
62
a 2
f
V-ni I
V-ni II
senza sord.
arco
pp
Ob.
V-le

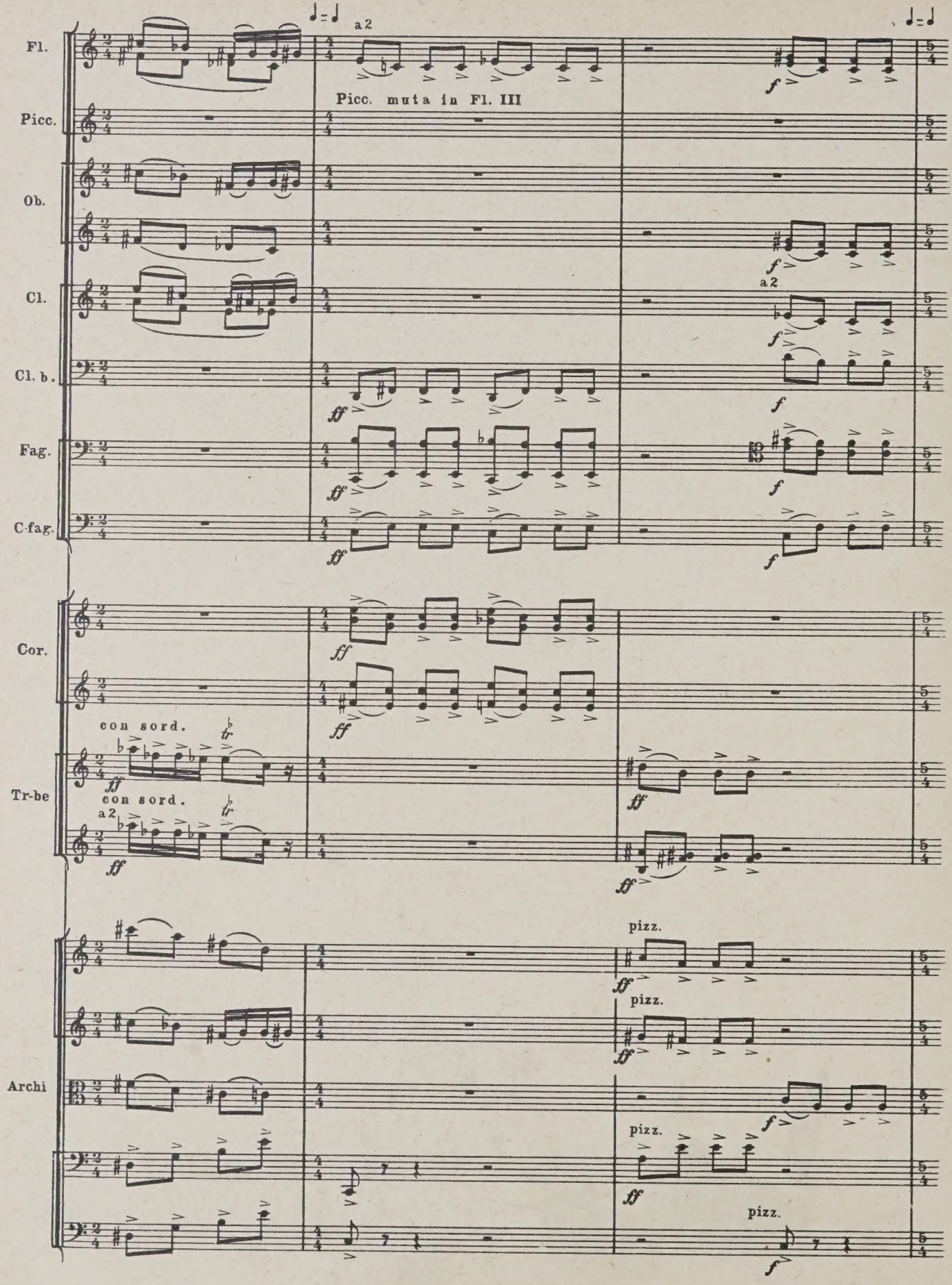

Fl.
Ob.
Archi
a2
III
I
senza sord.
tutti
63
a 3
a2
Ob.
Cl.
Fag.
Tr-be
I con sord.
pizz.
Archi
senza sord.
arco
flag.
unis.

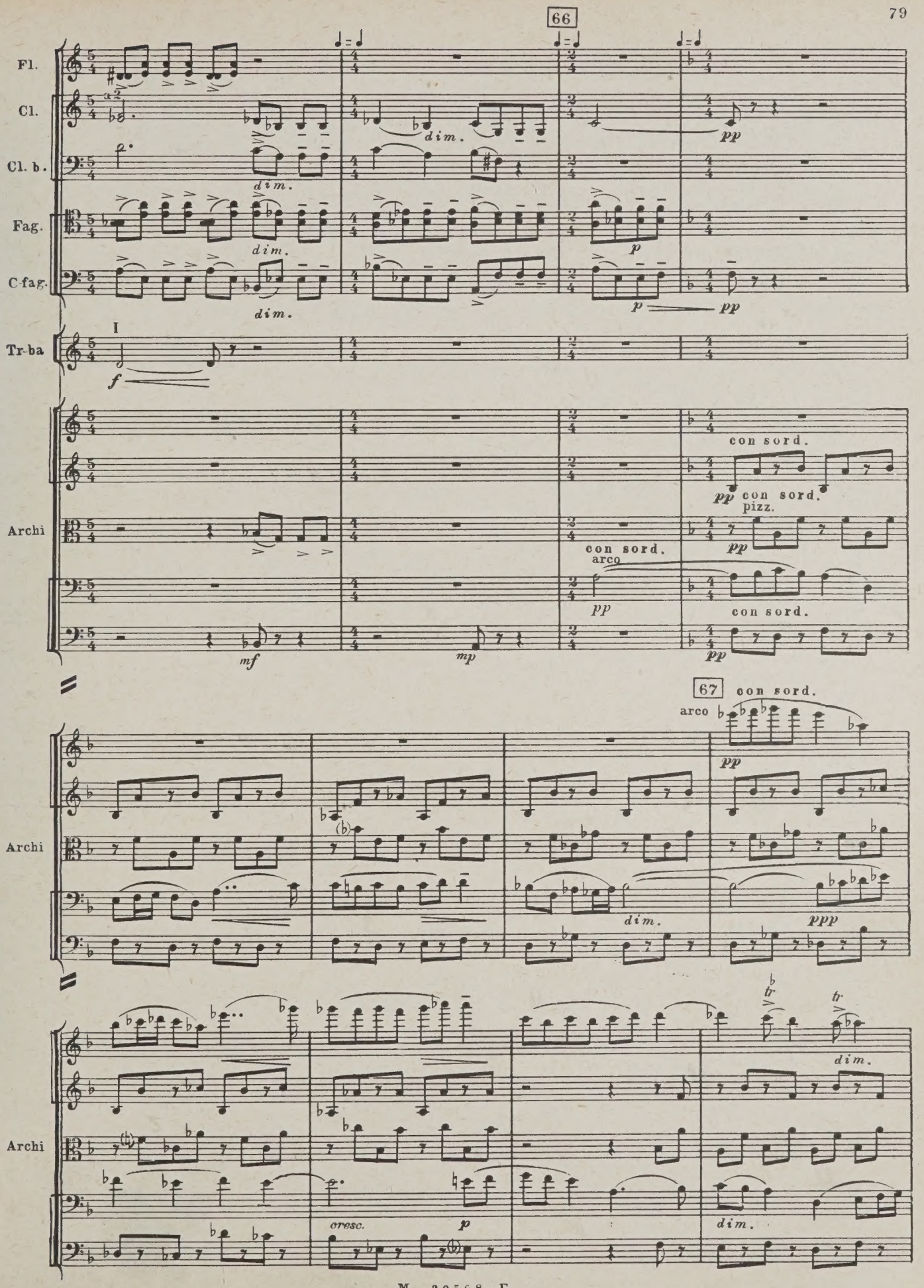

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Archi
a2
III
Fl. III muta in Piccolo
I
arco
pizz.
f marcato

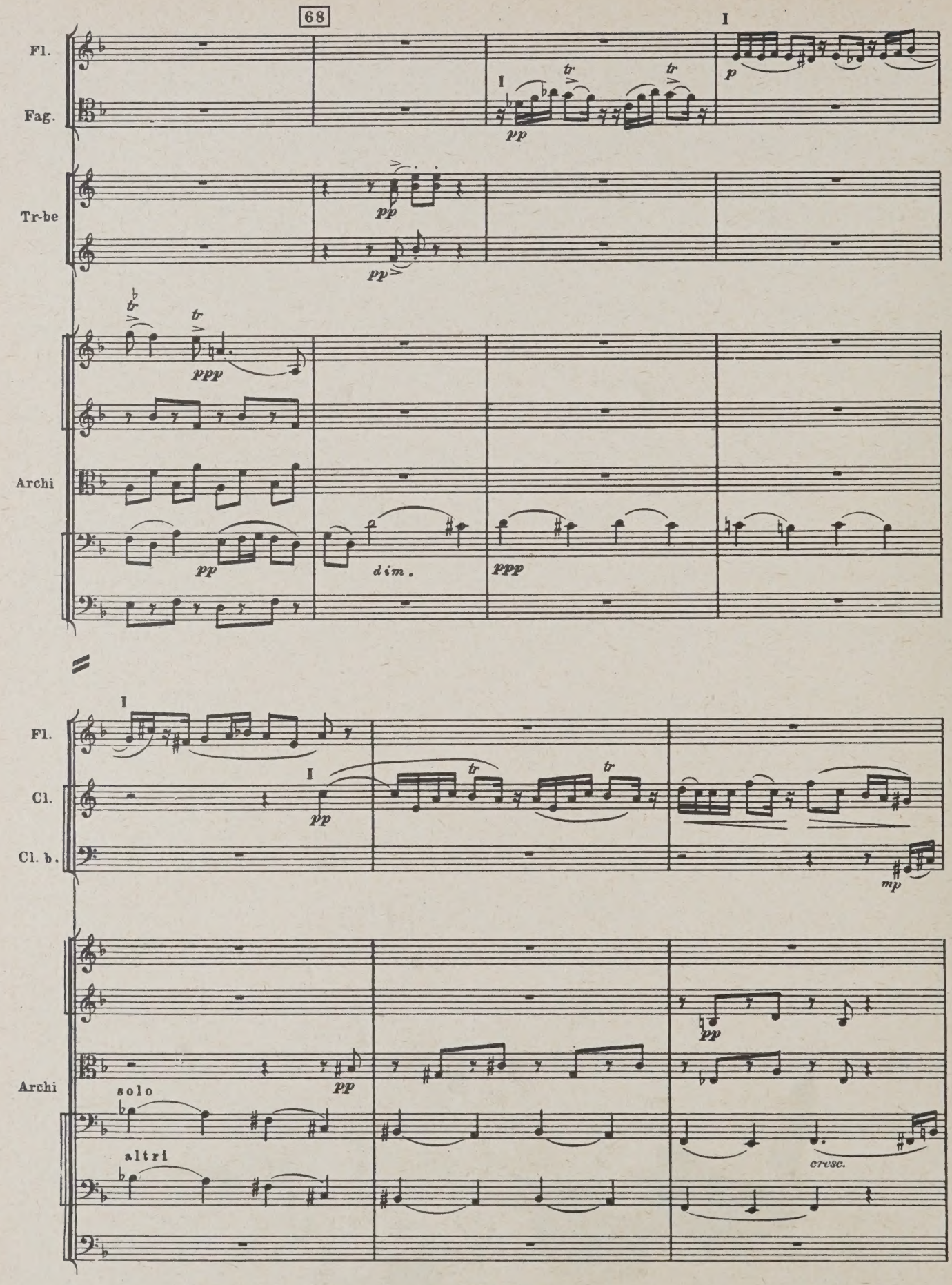

64
Fl.
a2
Ob.
III
Cl.
a2
Cl. b.
Fag.
C-fag.
I
Cor.
III. IV
Arpa
64
Archi
arco V

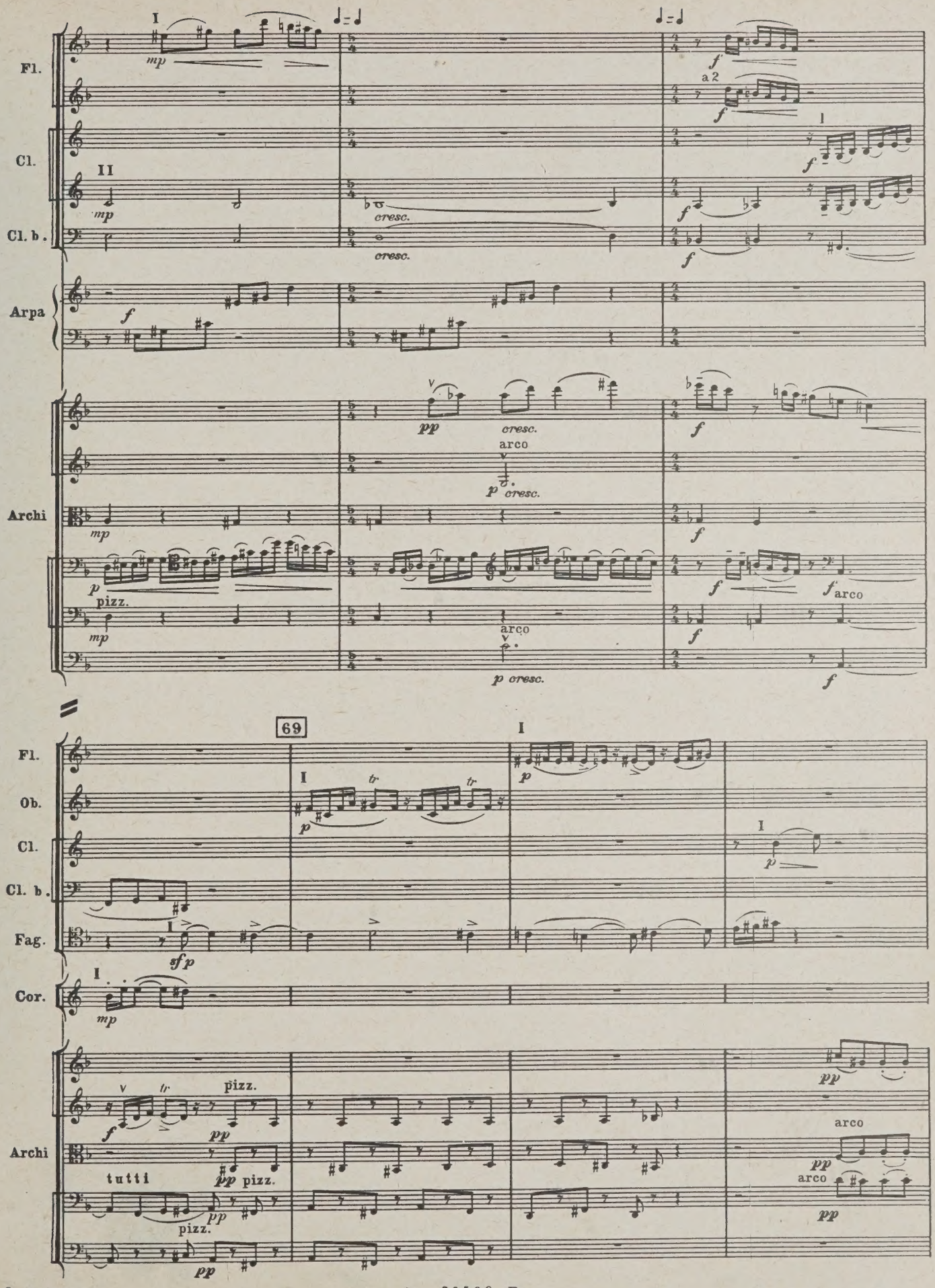

Fl.
Ob.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Arpa
Archi
a 2
I
pizz.
arco

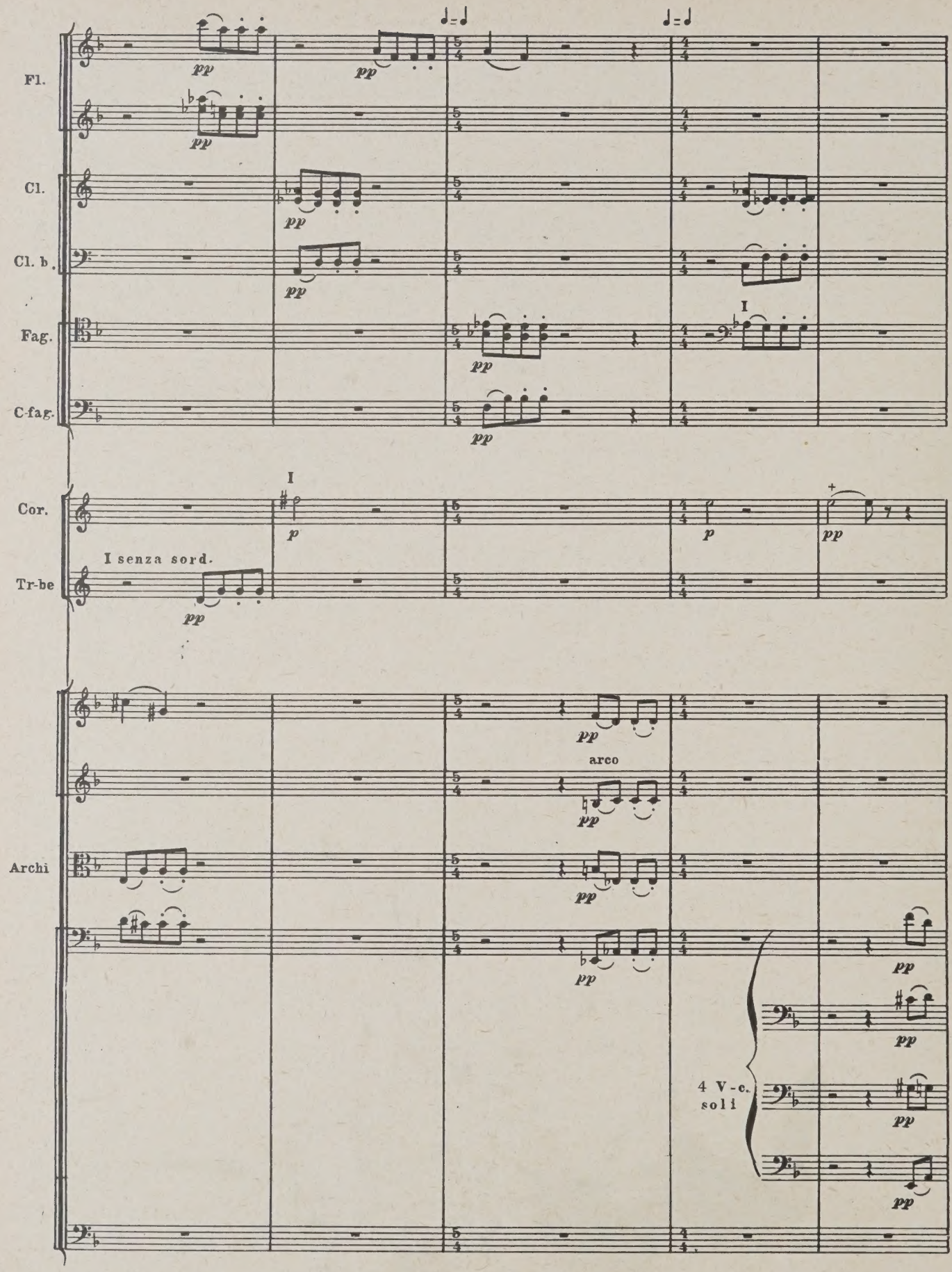

65
a 2
Fl.
Picc.
I
Ob.
a 2
Cl.
Cl. b.
Fag.
a 2
C-fag.
Cor.
Tr-be
65
V
Archi

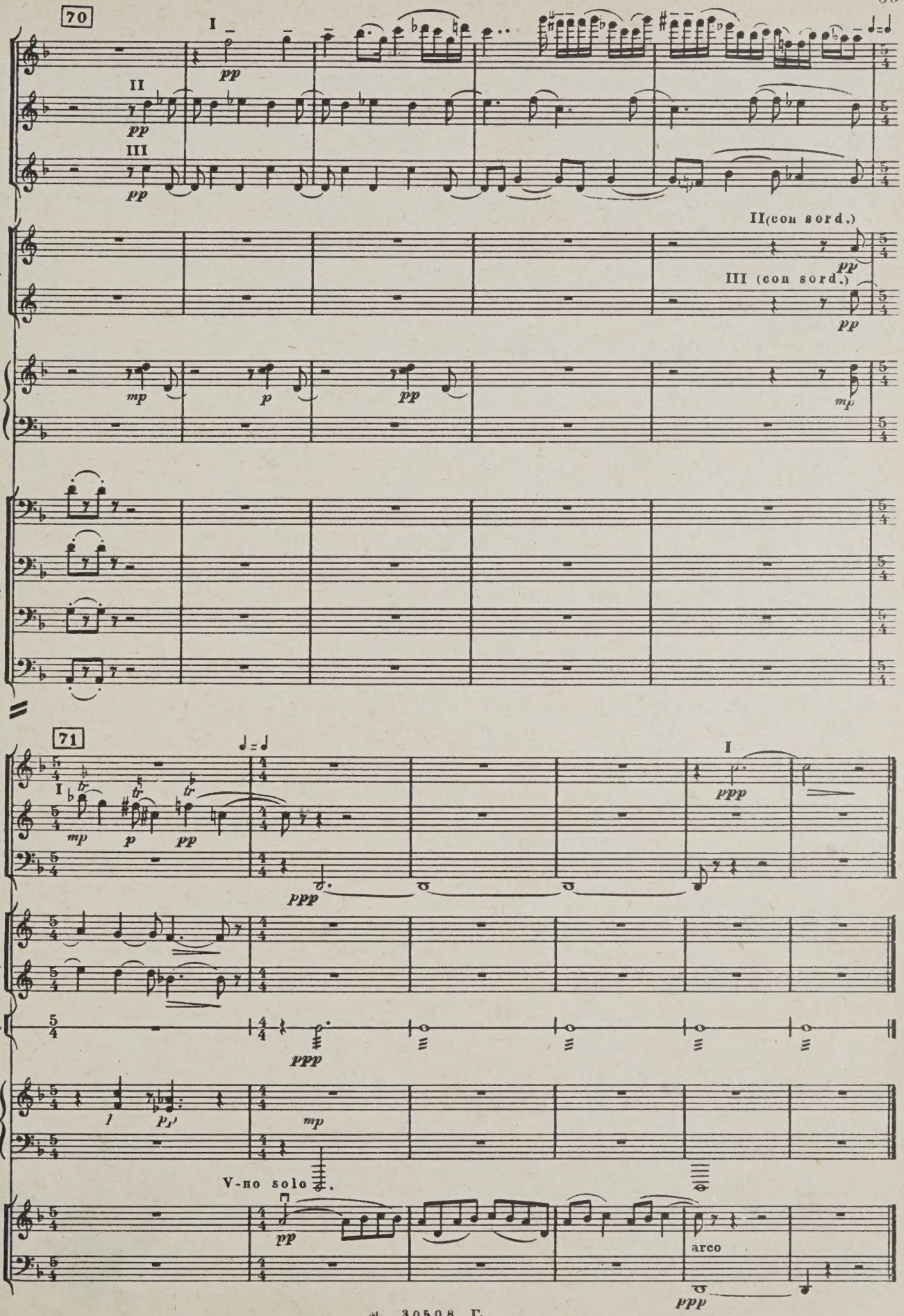

Fl.
Picc.
Ob.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Archi
a2
Picc. muta in Fl. III
con sord.
con sord.
a2
pizz.
pizz.
pizz.
pizz.


66
Fl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-ba
Archi
dim.
pp
p
f
mf
mp
con sord.
pizz.
arco
67
ppp
cresc.
tr

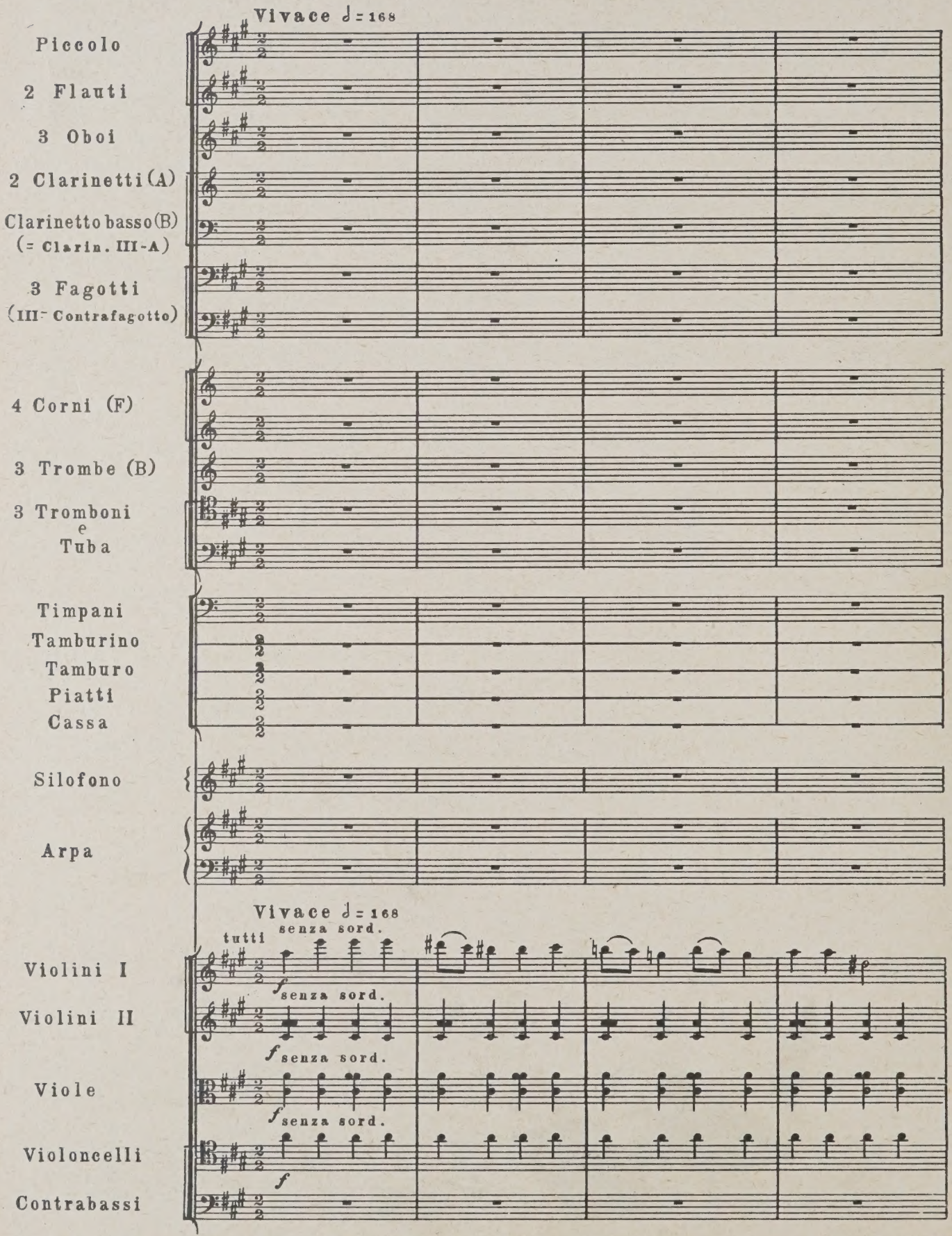

68
I
Fl.
Fag.
Tr-be
Archi
pp
ppp
dim.
p
I
Fl.
Cl.
Cl. b.
mp
Archi
solo
altri
cresc.

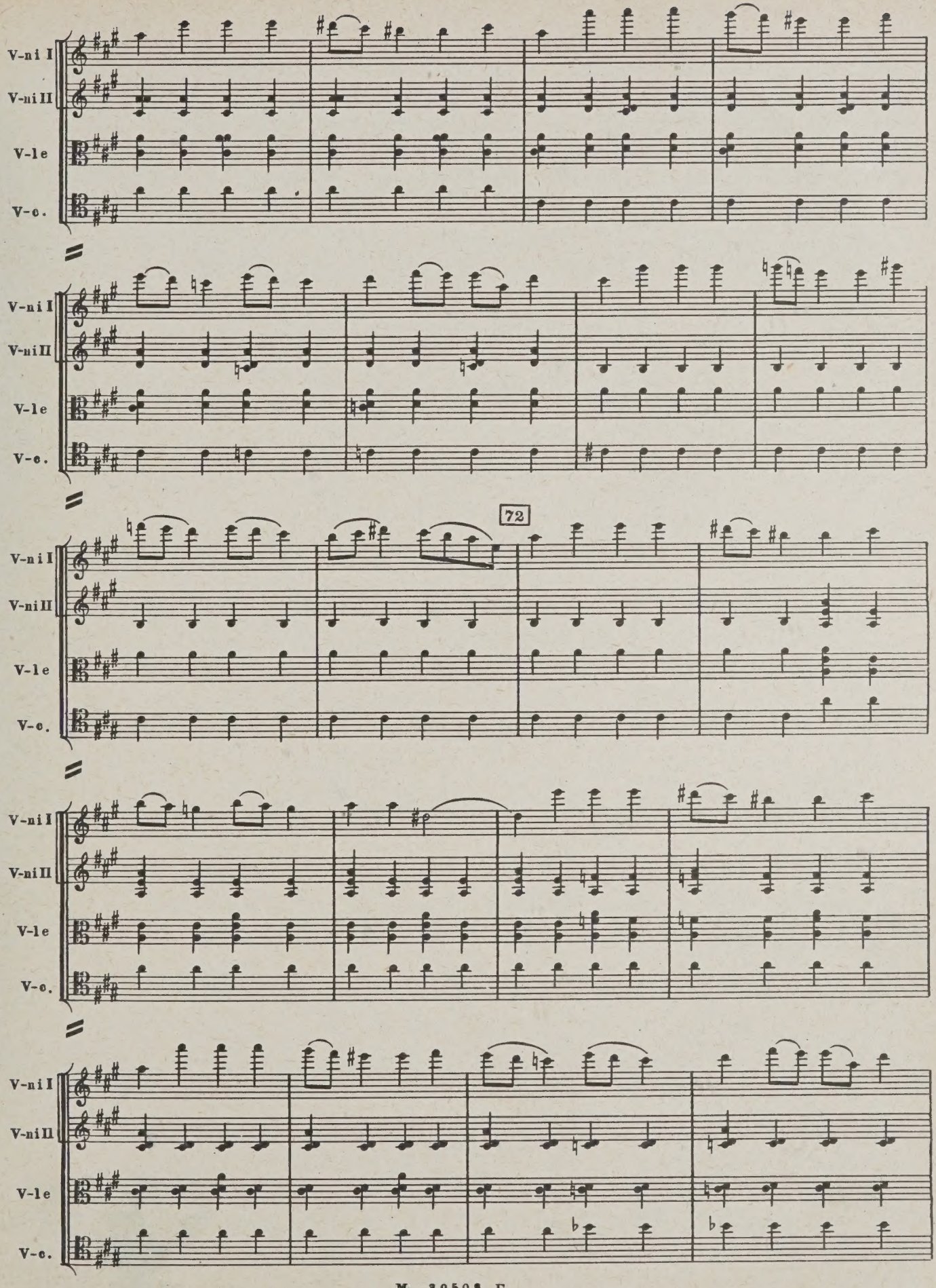

Fl.
Cl.
Cl. b.
Arpa
Archi
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Archi
69
a 2
cresc.
arco
pizz.
tutti
pizz.
arco

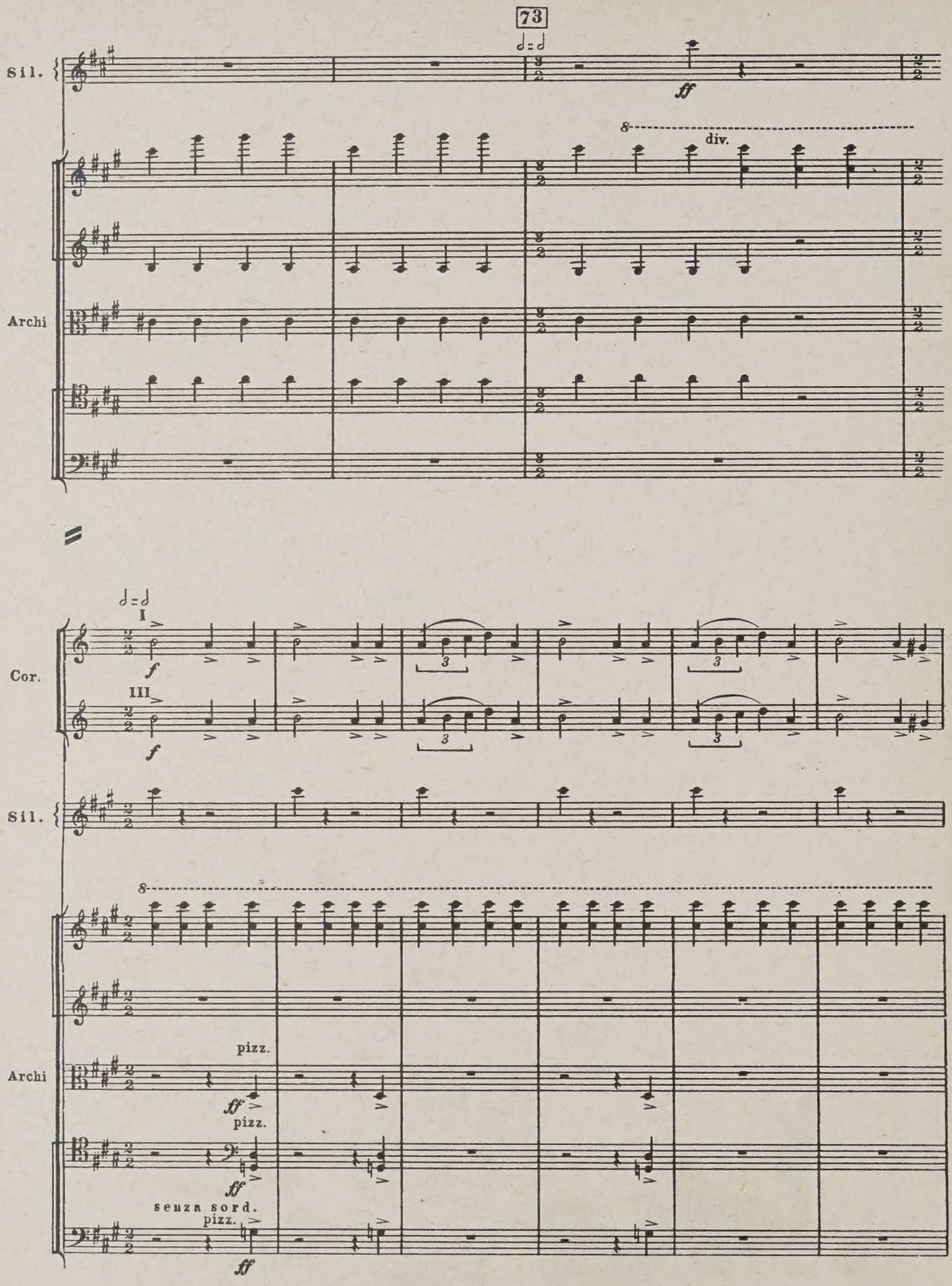

Fl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
I senza sord.
Archi
arco
4 V-c. soli
pp
p
I

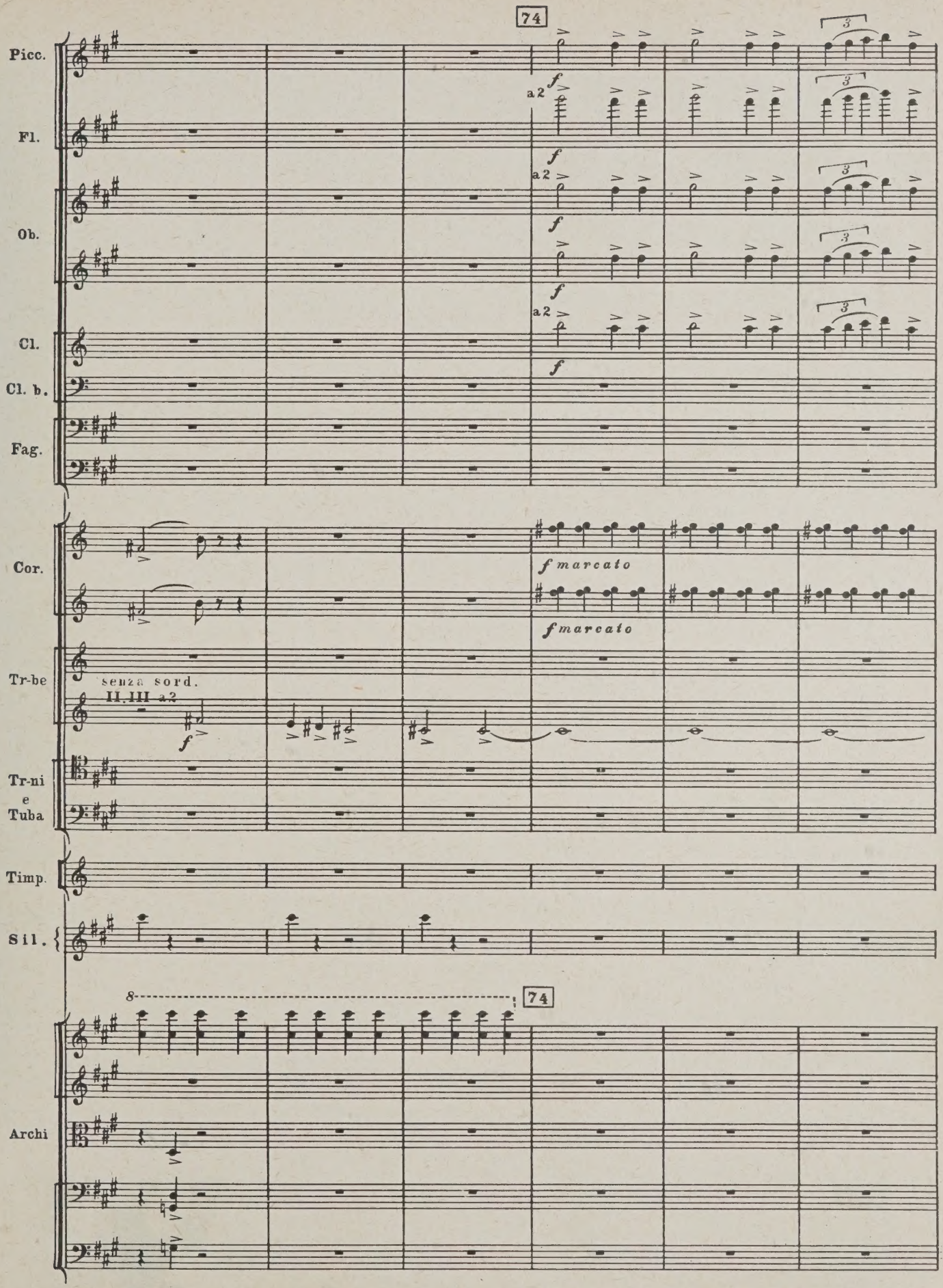

70
I
II
III
pp
Fl.
II(con sord.)
III (con sord.)
Tr-be
Arpa
mp
p
4 V-e soli
71
Cl.
C-fag.
ppp
Cassa
1
V-no solo
V-ni I
C-b.
arco

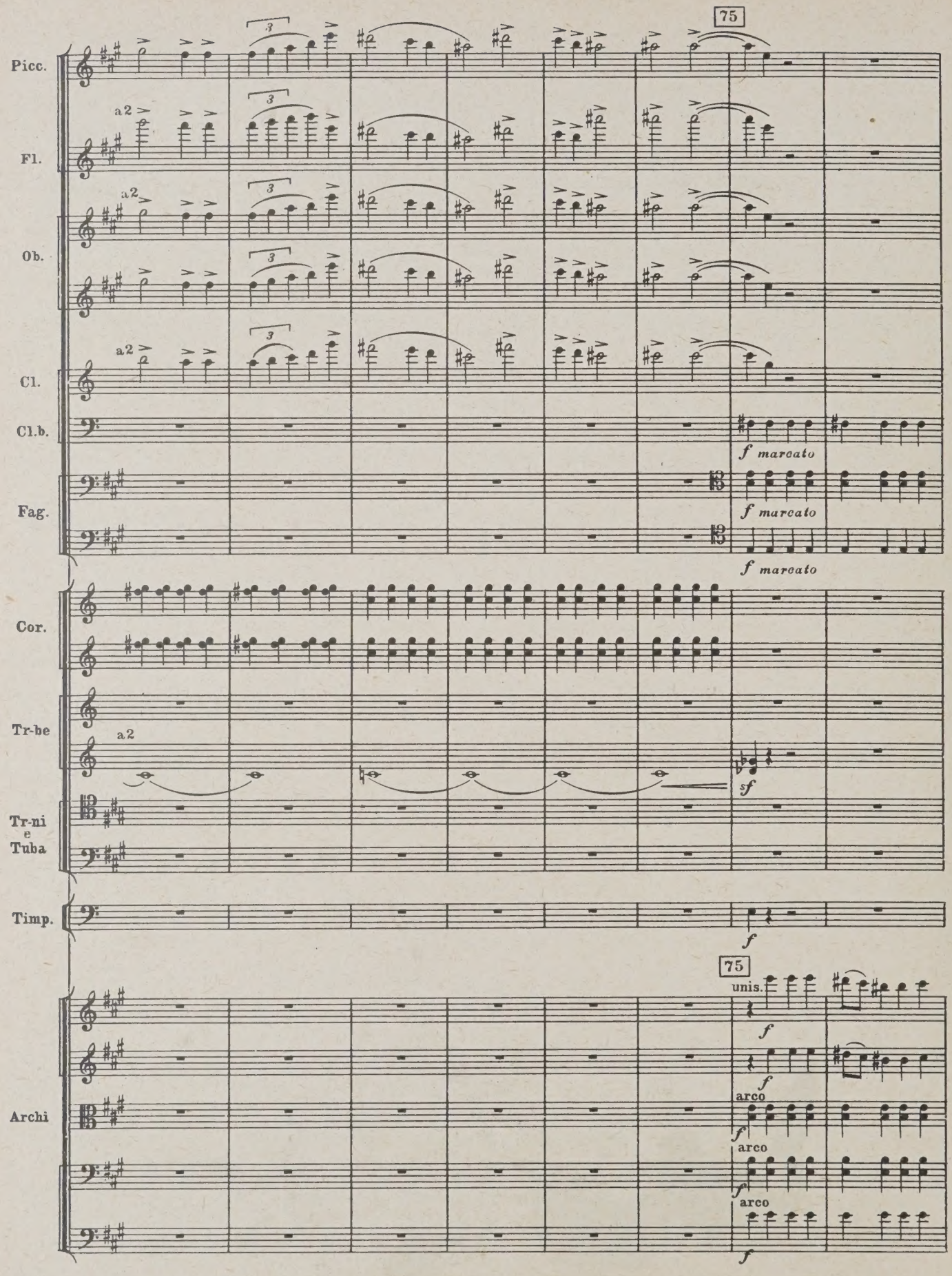
IV

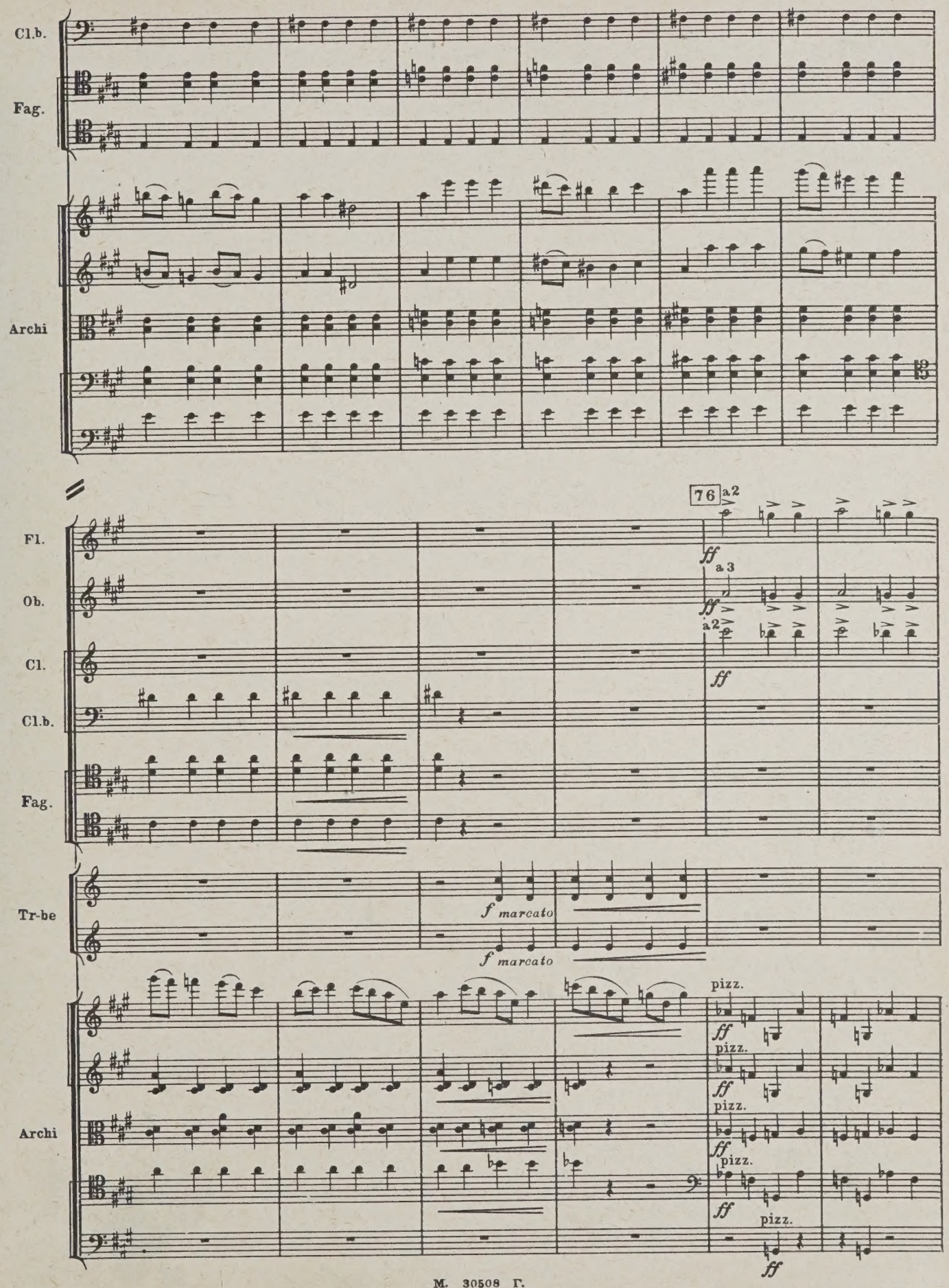

Vivace ♩= 168
Piccolo
2 Flauti
3 Oboi
2 Clarinetti (A)
Clarinetto basso (B)
(= Clarin. III-A)
3 Fagotti
(III= Contrafagotto)
4 Corni (F)
3 Trombe (B)
3 Tromboni
e
Tuba
Timpani
Tamburino
Tamburo
Piatti
Cassa
Silofono
Arpa
Vivace ♩= 168
tutti
senza sord.
Violini I
Violini II
Viole
Violoncelli
Contrabassi
f
senza sord.

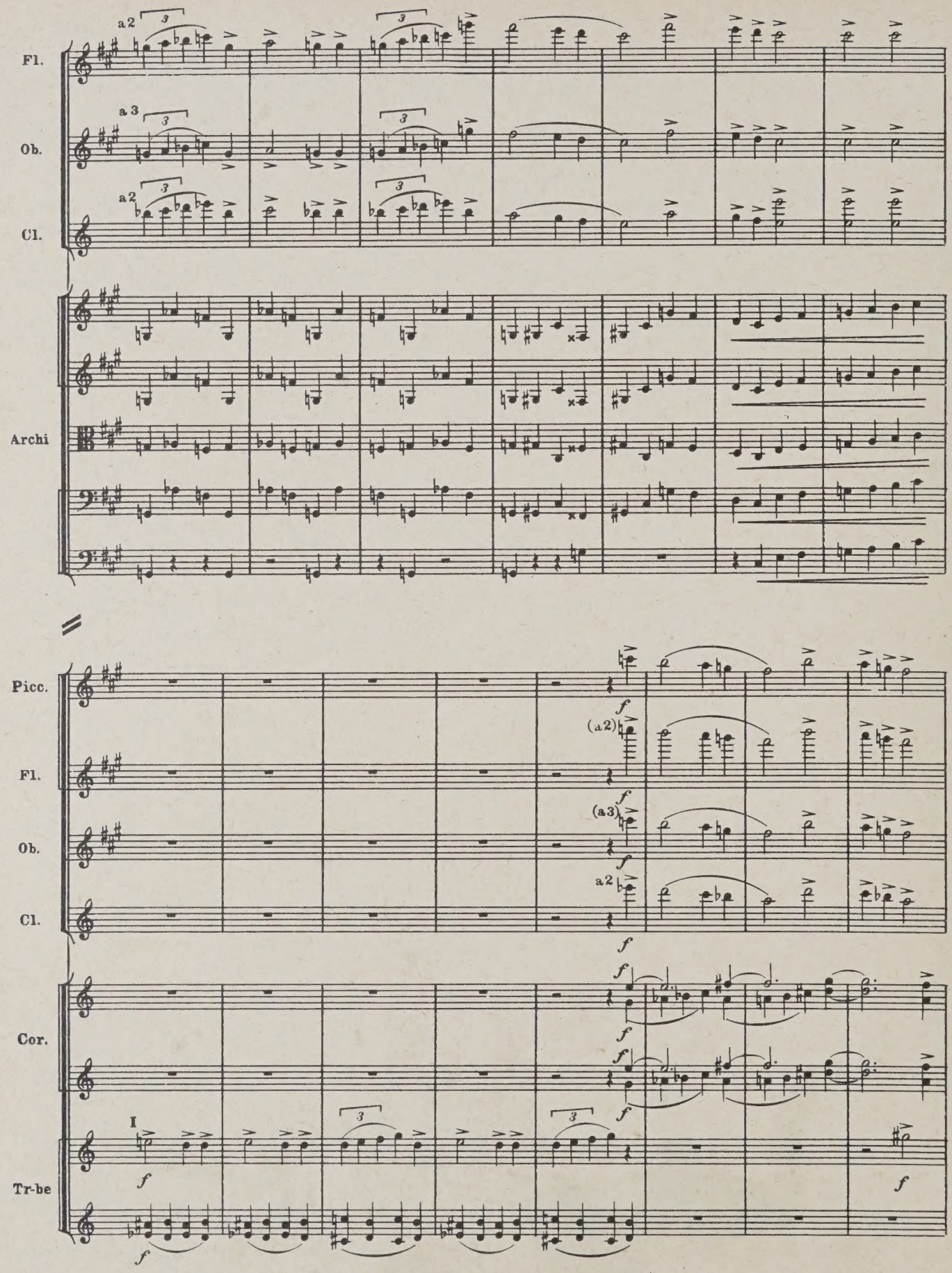

V-ni I
V-ni II
V-le
V-c.
72

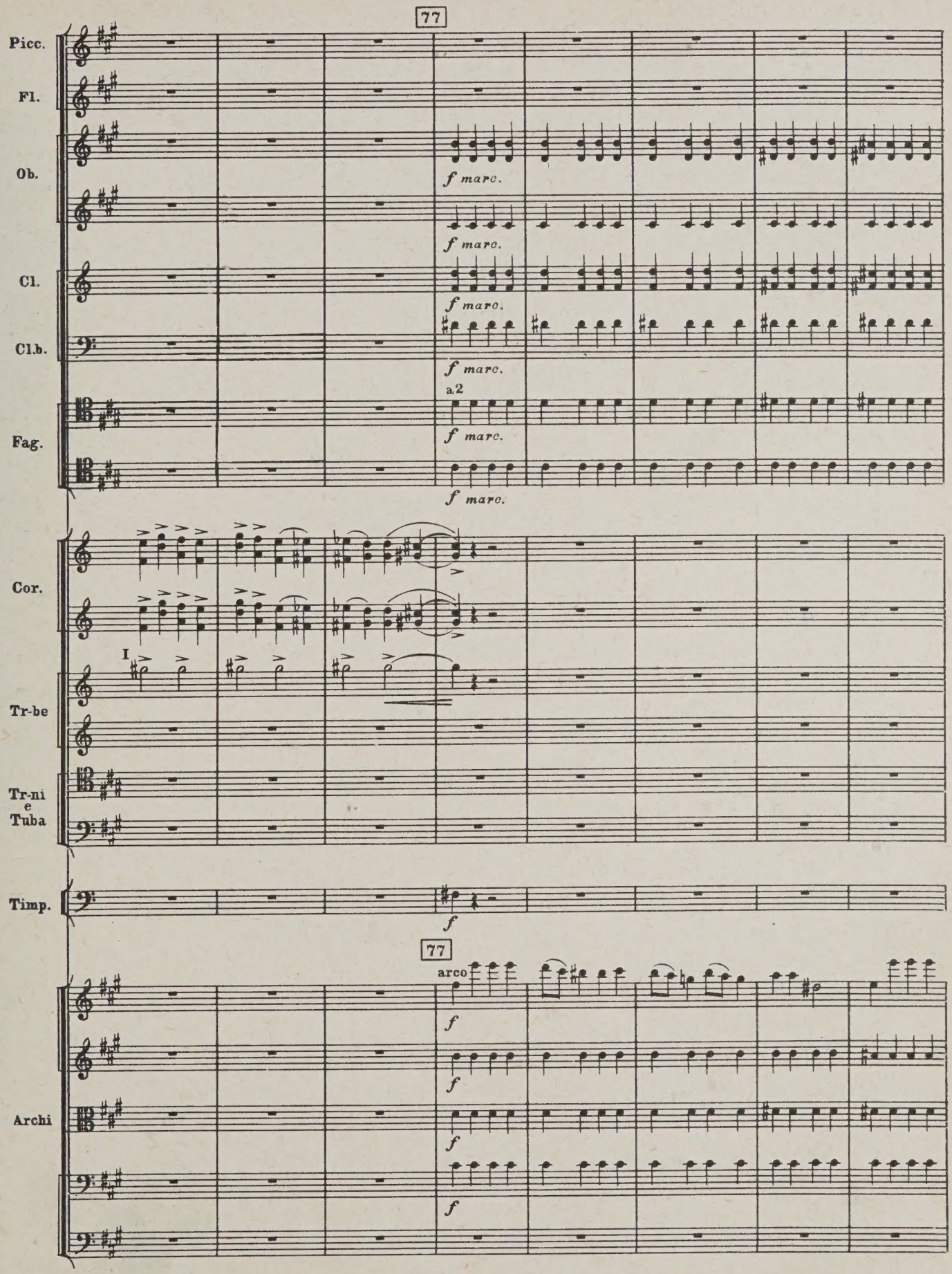

73
Sil.
ff
8
div.
Archi
Cor.
I
III
f
3
Sil.
8
Archi
pizz.
ff
pizz.
ff
senza sord.
pizz.
ff

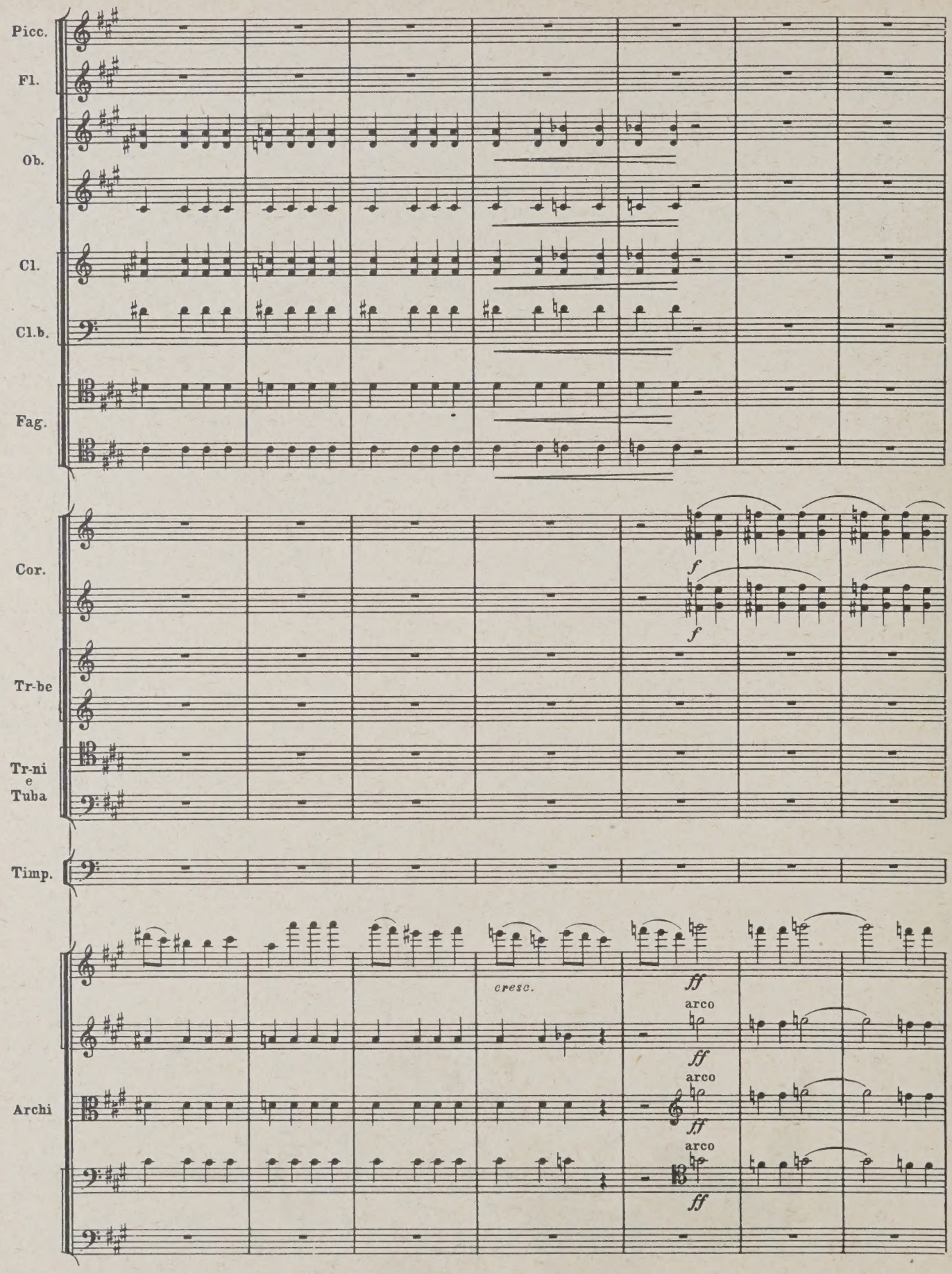

74
Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
a2
f
Cor.
f marcato
Tr-be
senza sord.
II, III a2
Tr-ni e Tuba
Timp.
Sil.
8
74
Archi

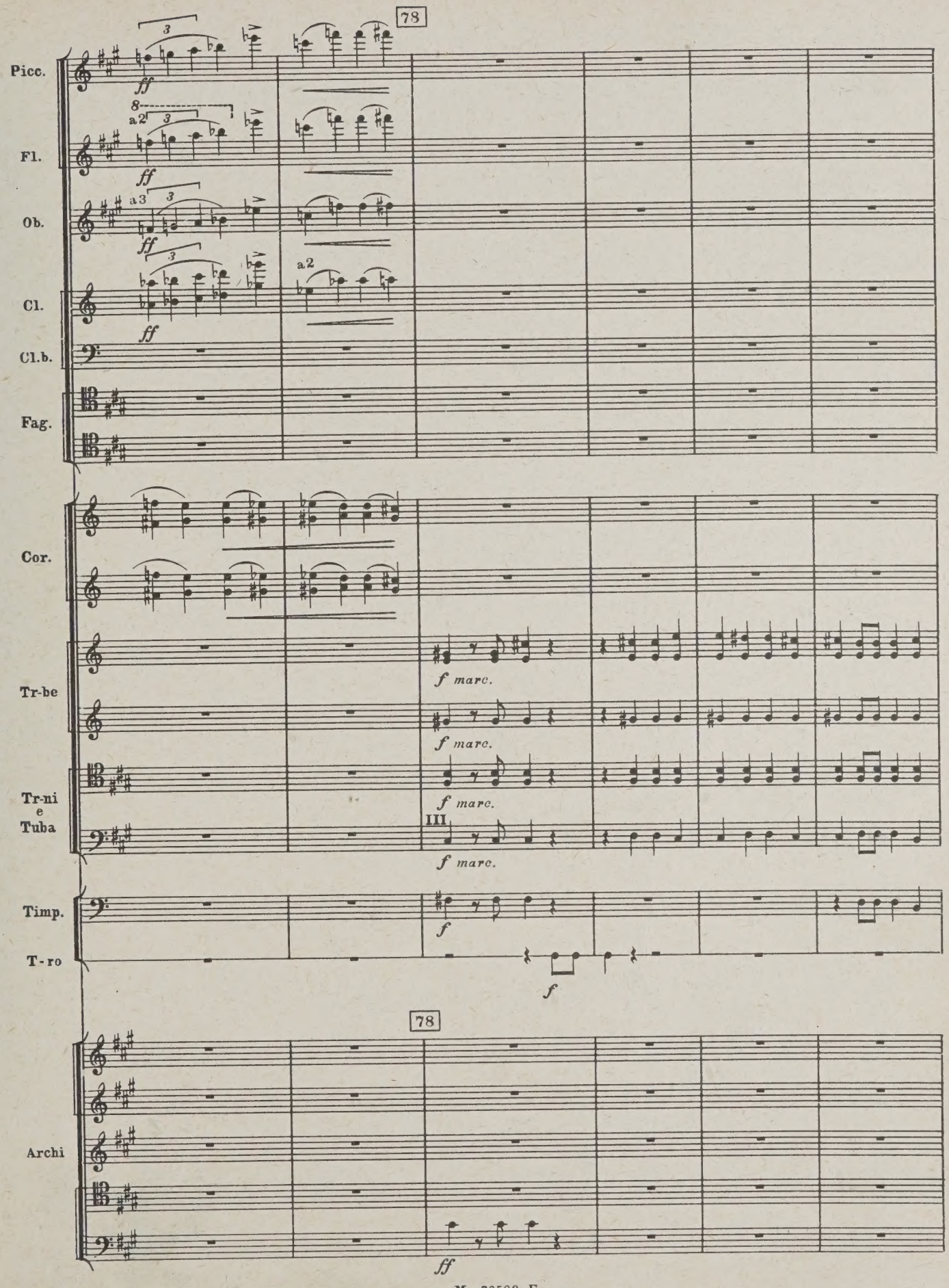

75
Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
3
f marcato
sf
f
unis.
arco

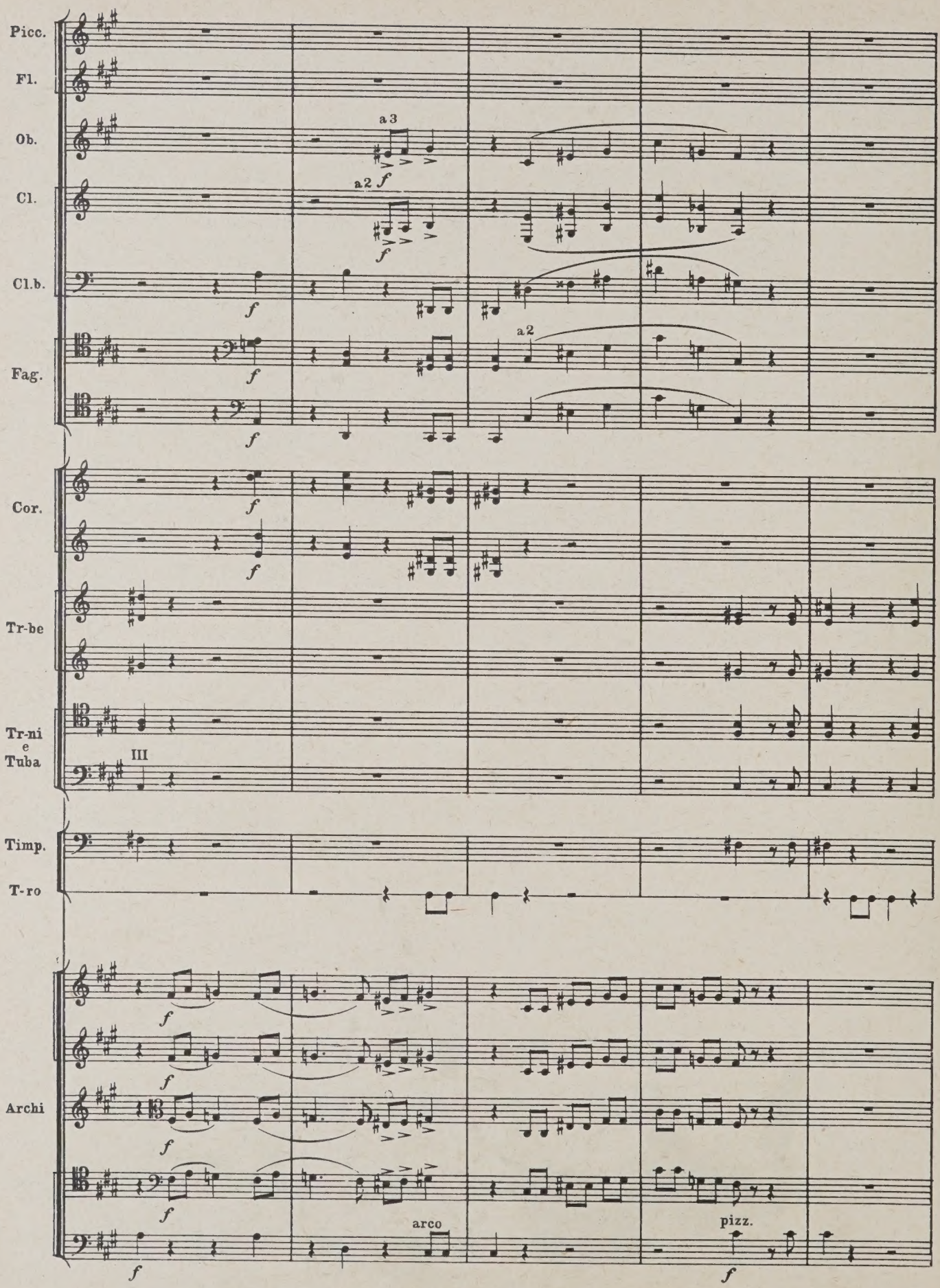

Cl.b.
Fag.
Archi
76
a2
Fl.
Ob.
Cl.
Cl.b.
Fag.
Tr-be
Archi
ff
a 3
f marcato
pizz.

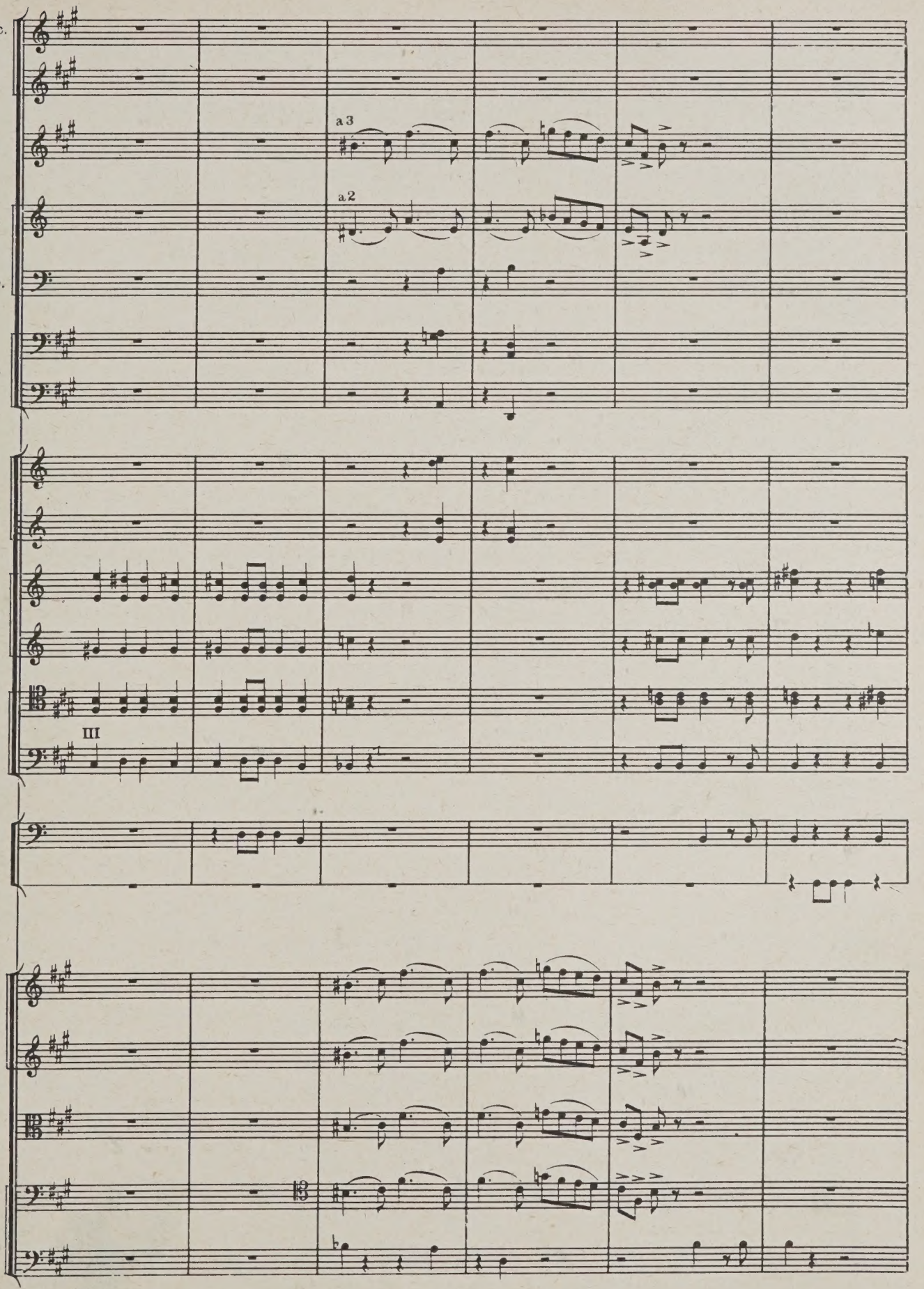

Fl.
Ob.
Cl.
Archi
Picc.
Fl.
Ob.
Cl.
Cor.
Tr-be
a2
a3
(a2)
(a3)
I
f

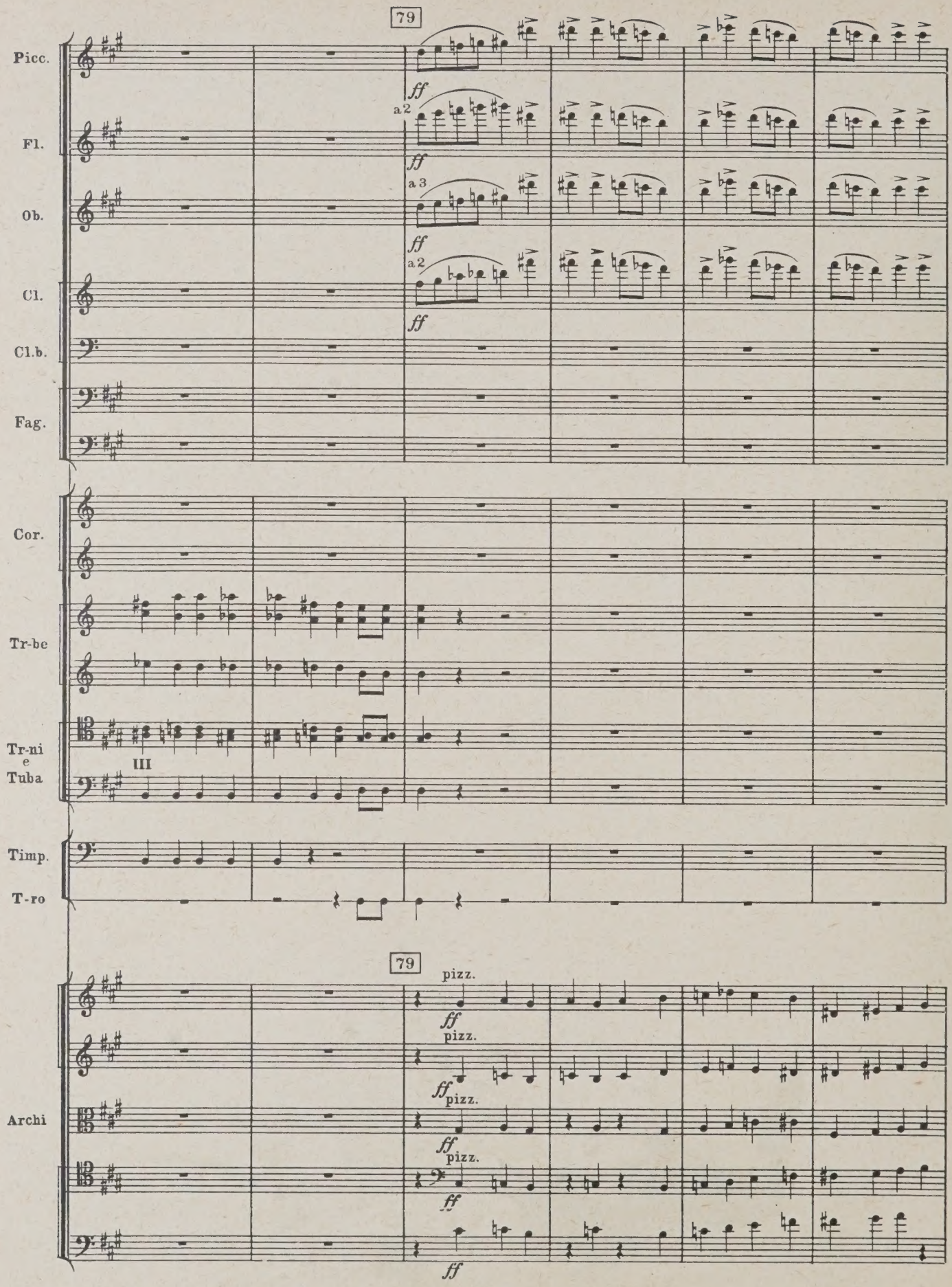

77
Picc.
Fl.
Ob.
f marc.
f marc.
Cl.
f marc.
Cl.b.
f marc.
a2
Fag.
f marc.
f marc.
Cor.
I
Tr-be
Tr-ni
e
Tuba
Timp.
f
77
arco
Archi
f
f
f
f

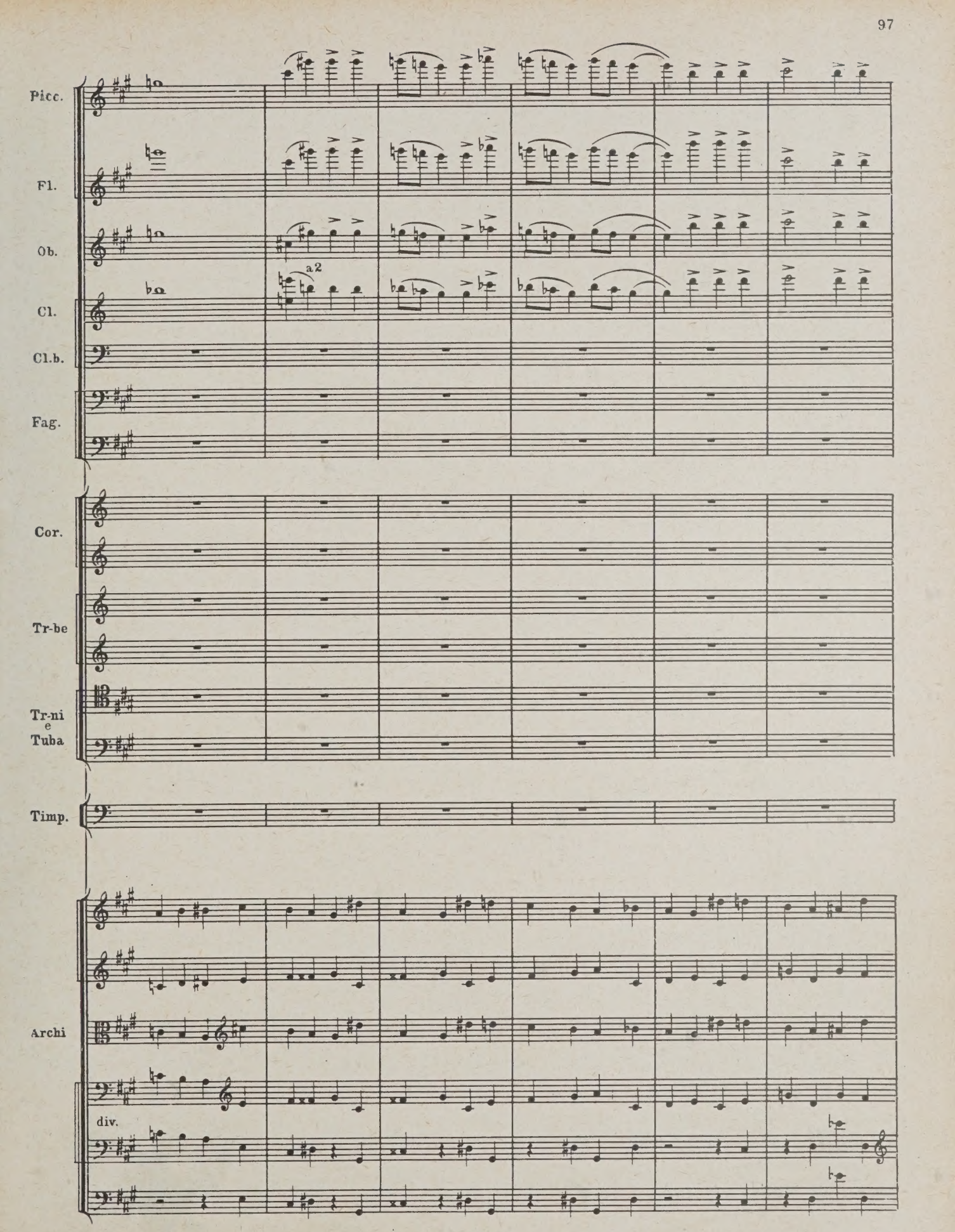

Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
f
f
cresc.
ff
arco
ff
arco
ff
arco
ff


78
Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
ff
a2
a3
f marc.
f
III
78
ff


Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
a 3
a2
a2
III
arco
pizz.


Picc.
Fl.
Ob.
a 3
a 2
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
III
Timp.
T-ro
Archi


79
Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
III
Timp.
T-ro
79
Archi
ff
a2
a 3
pizz.


Picc.
Fl.
Ob.
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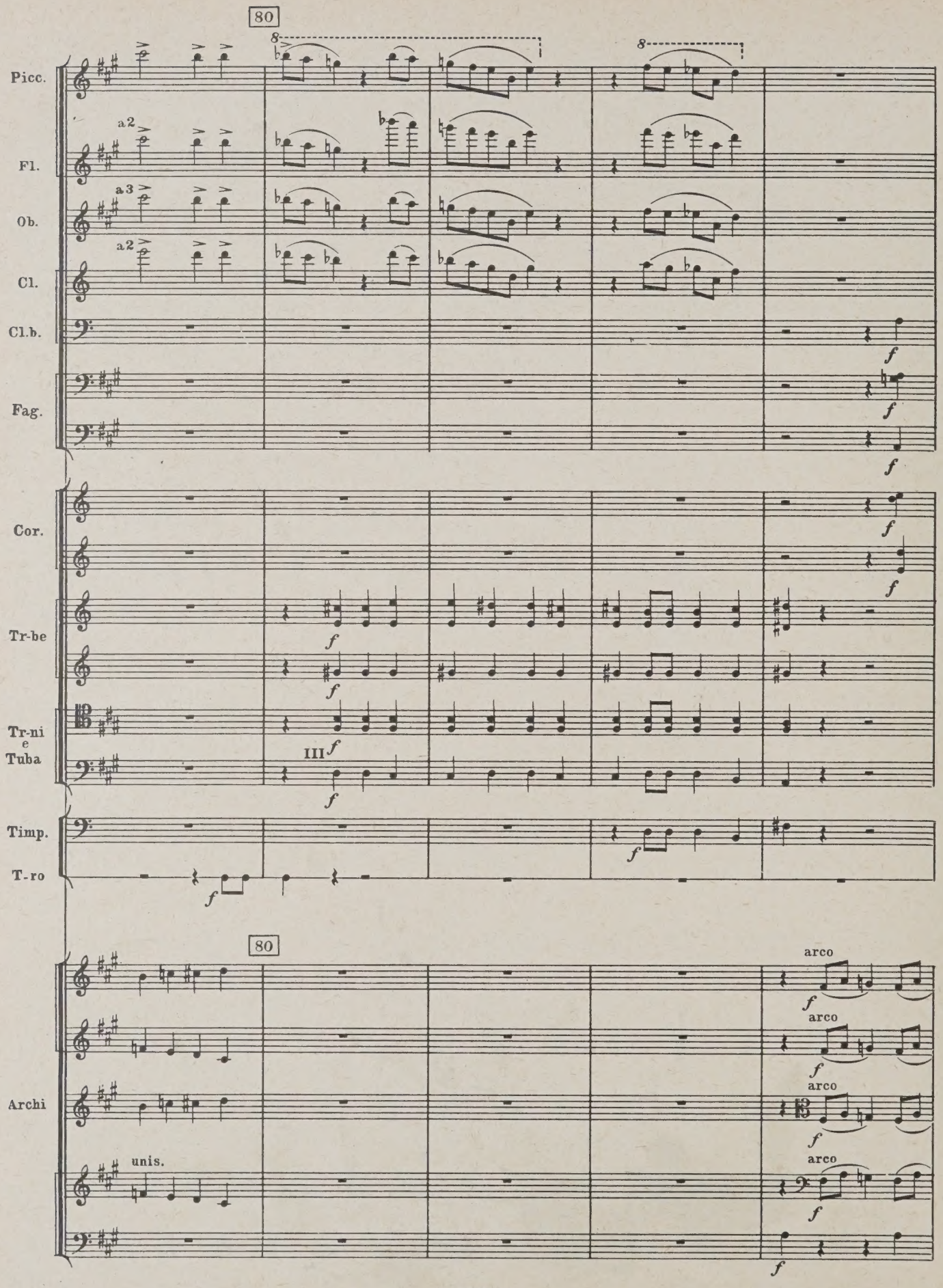
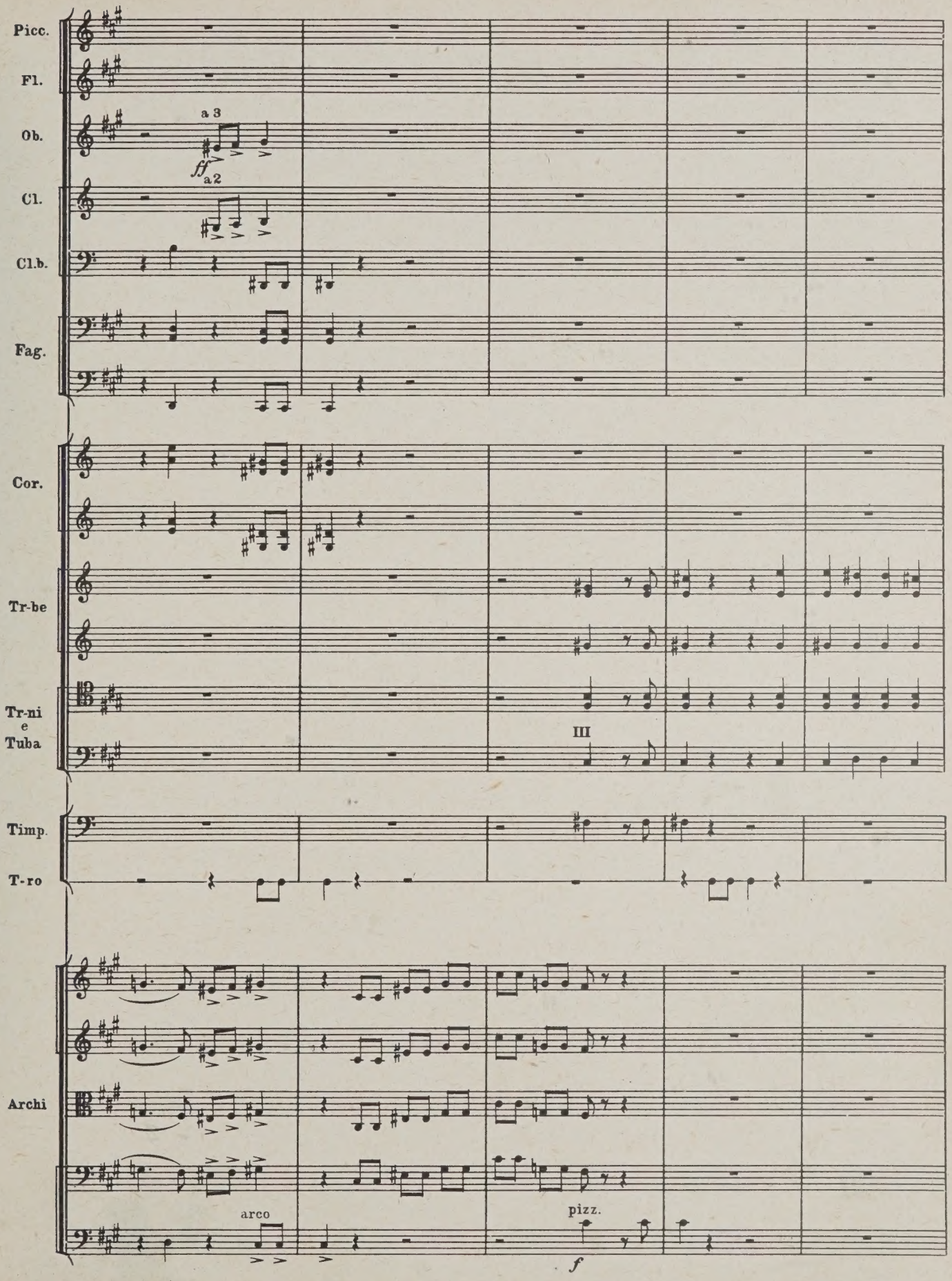
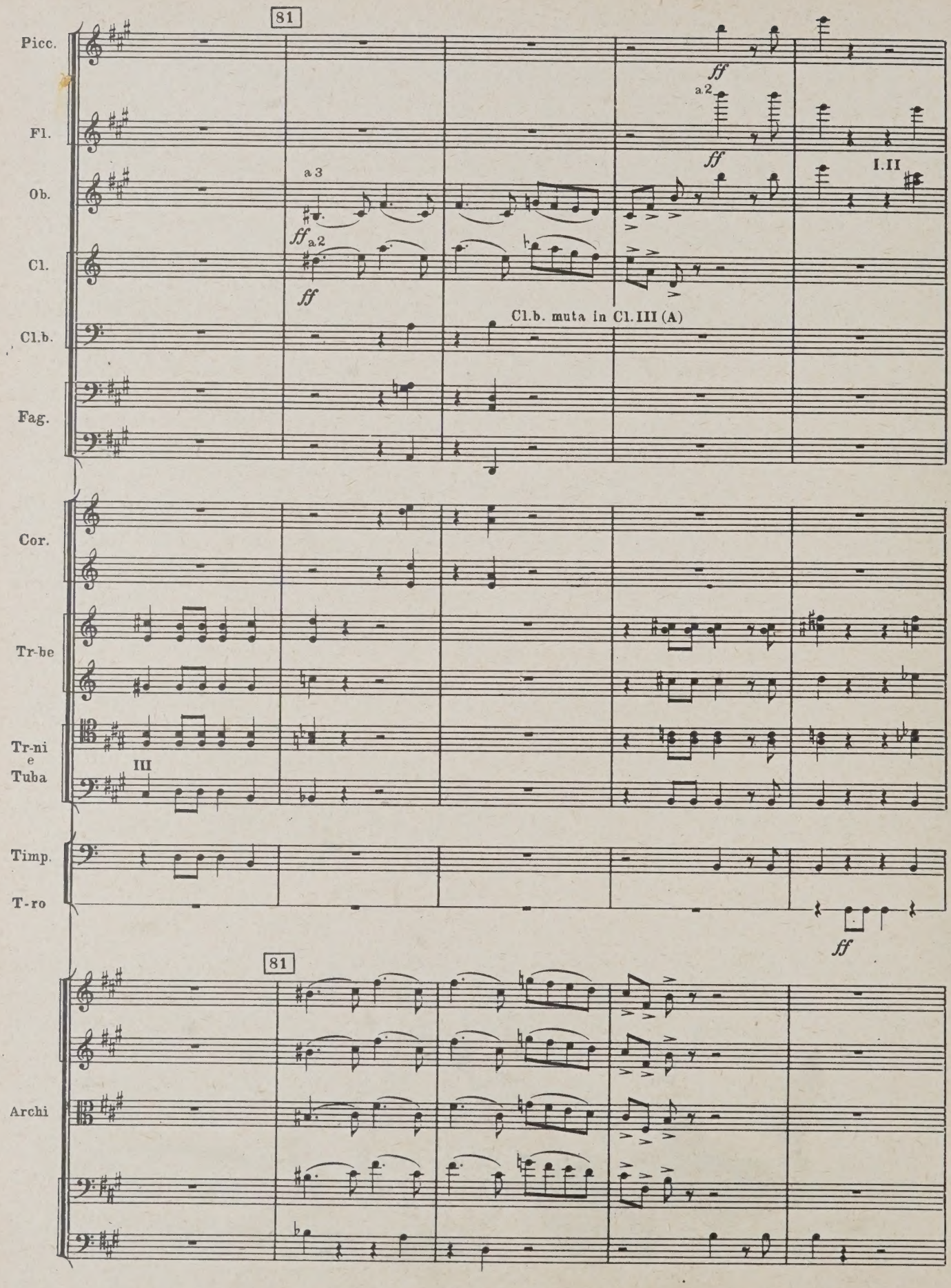
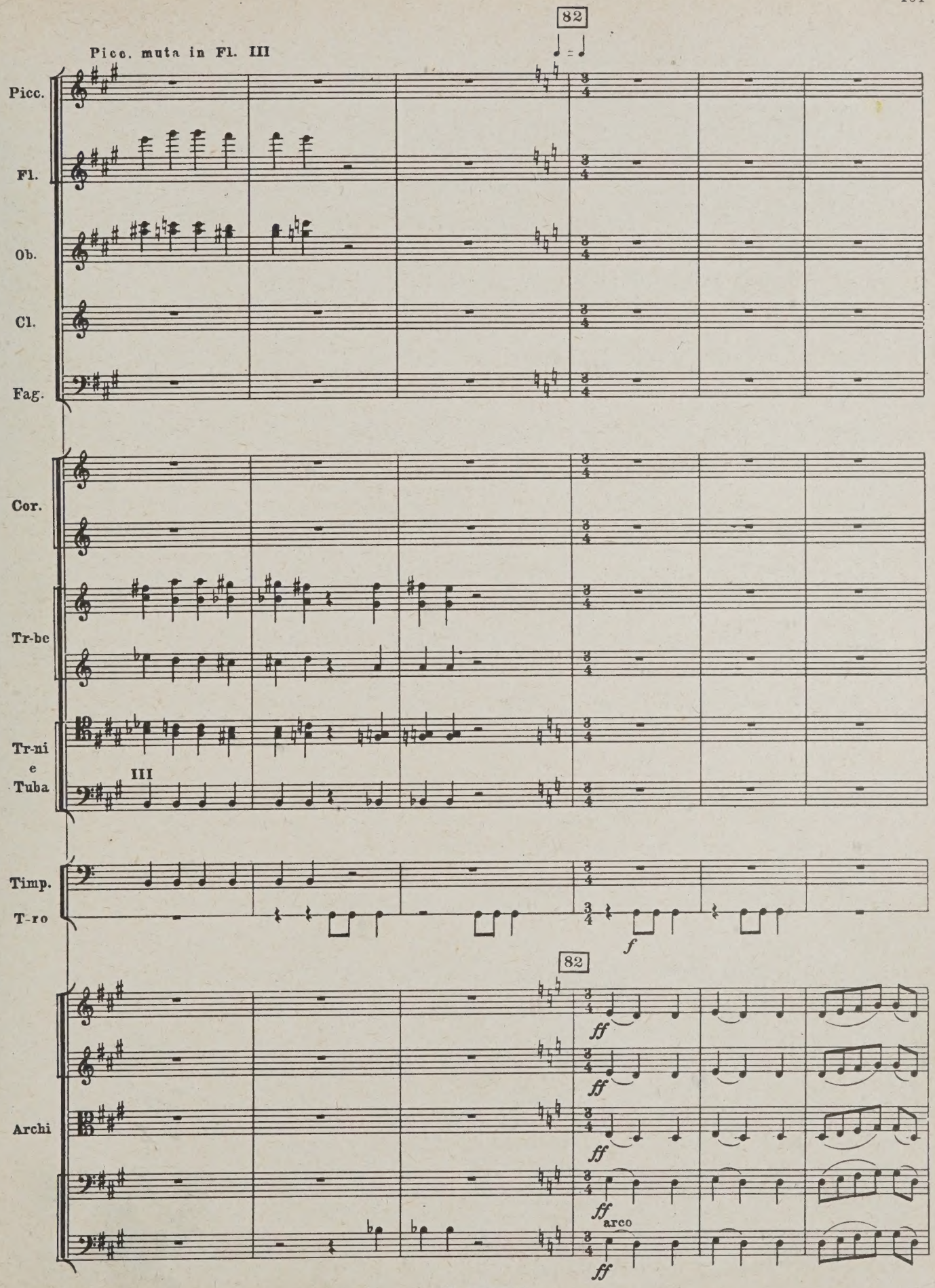
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
div.

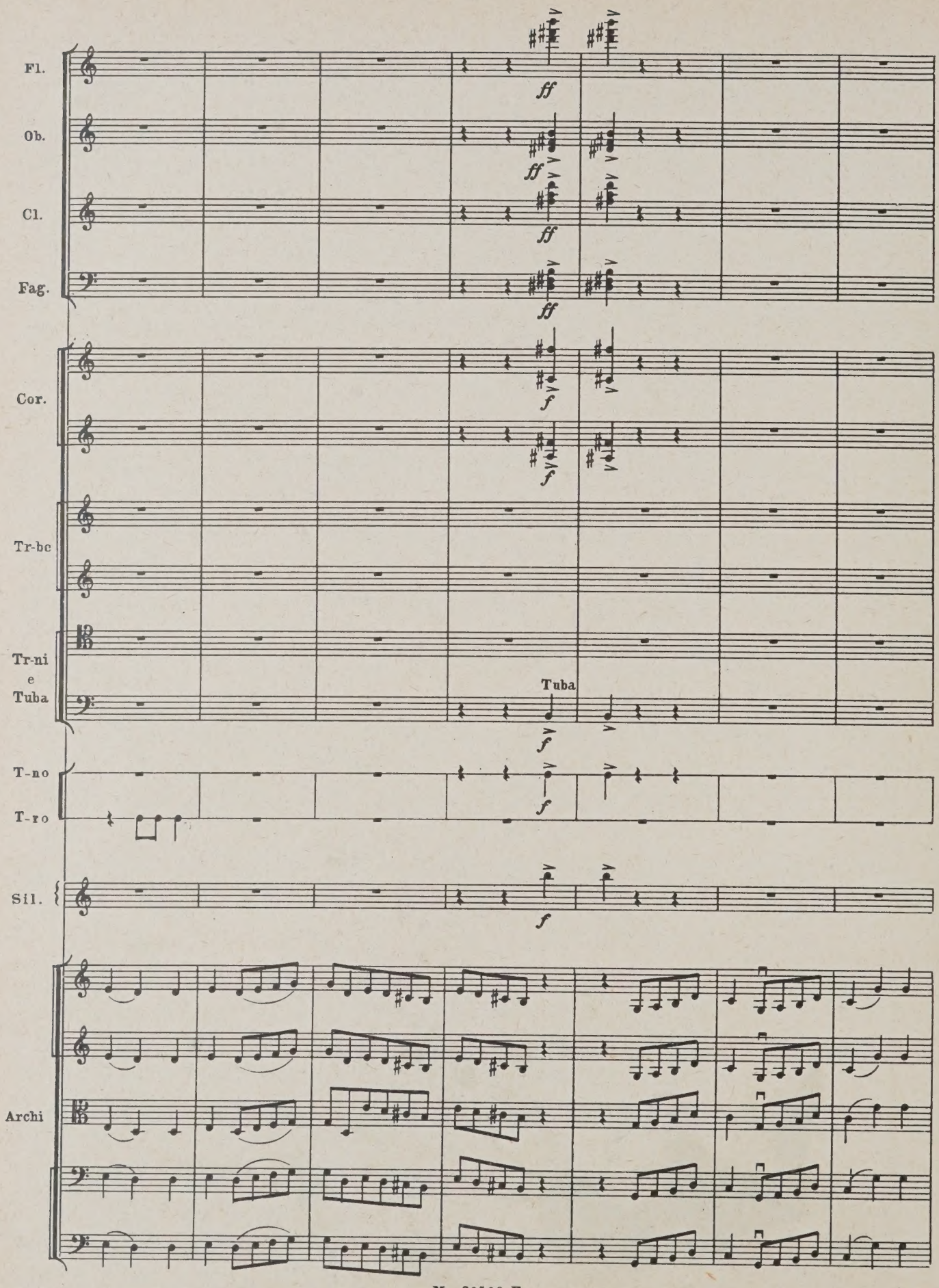

80
Picc.
Fl.
a2
Ob.
a3
Cl.
a2
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
III
Timp.
T.-ro
80
Archi
unis.
arco
arco
arco
arco

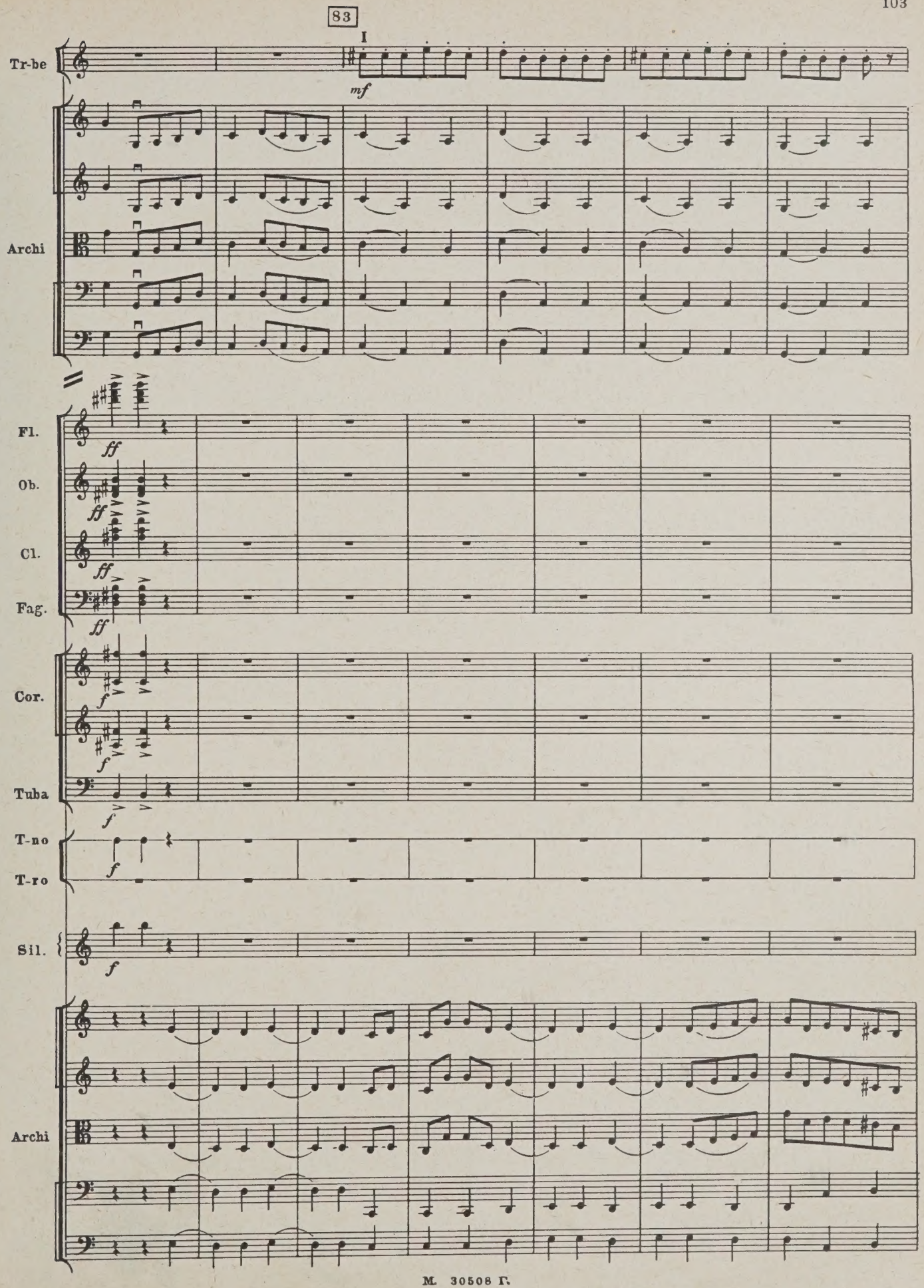

Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
a 3
ff
a2
III
arco
pizz.
f

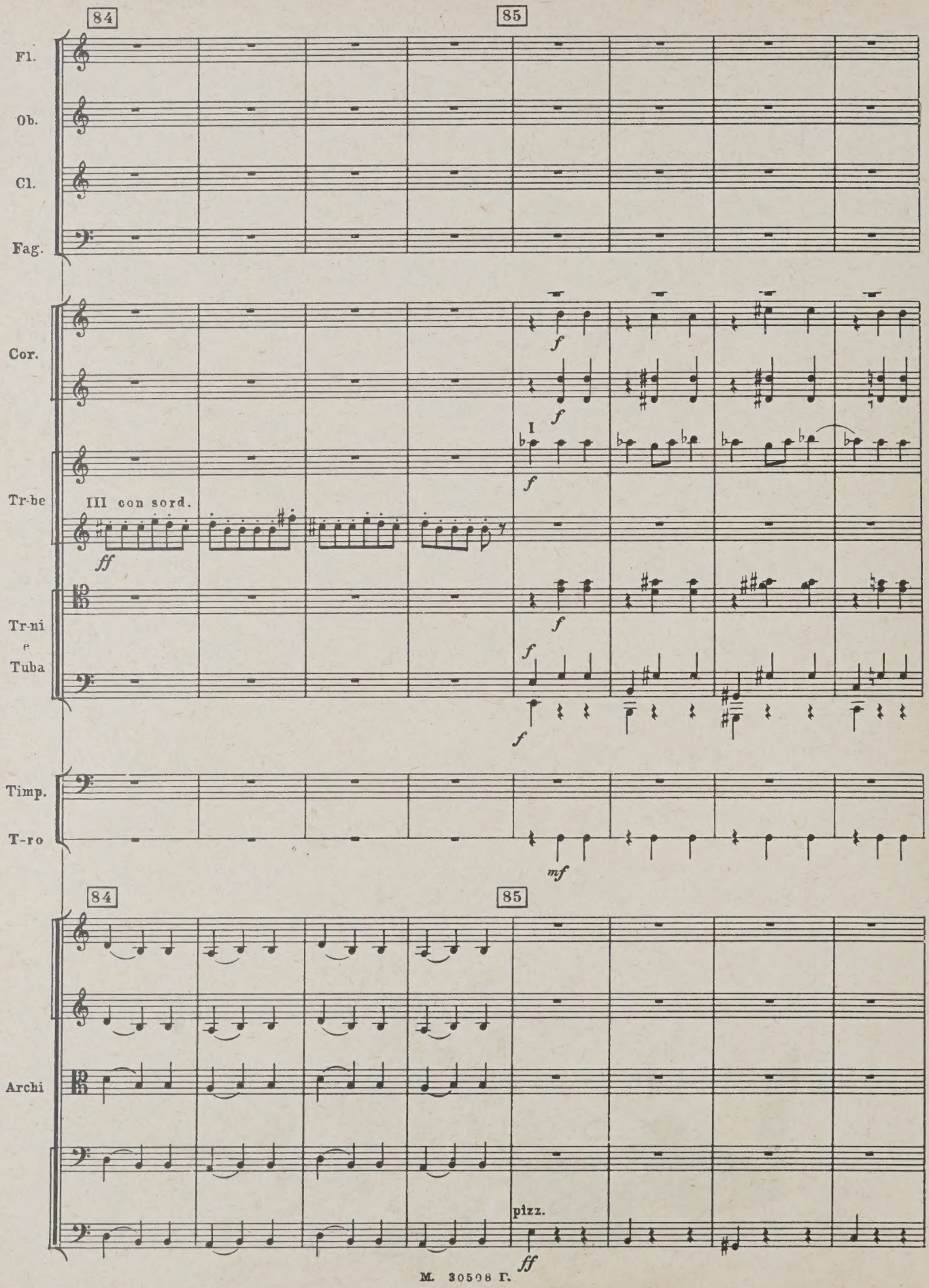
M. 30508 Г.

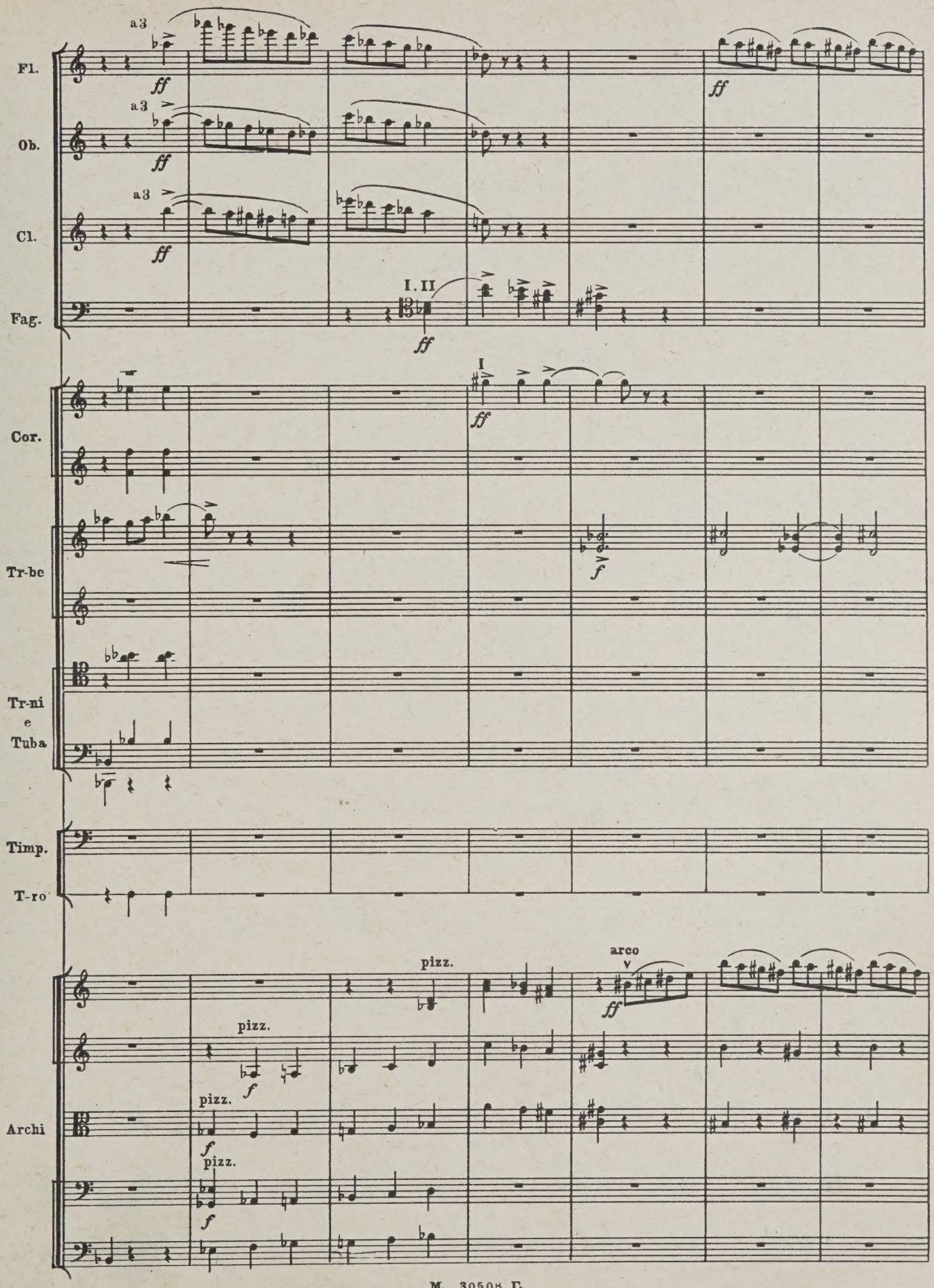

81
Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
ff
a 2
a 3
I.II
III
Cl.b. muta in Cl. III (A)

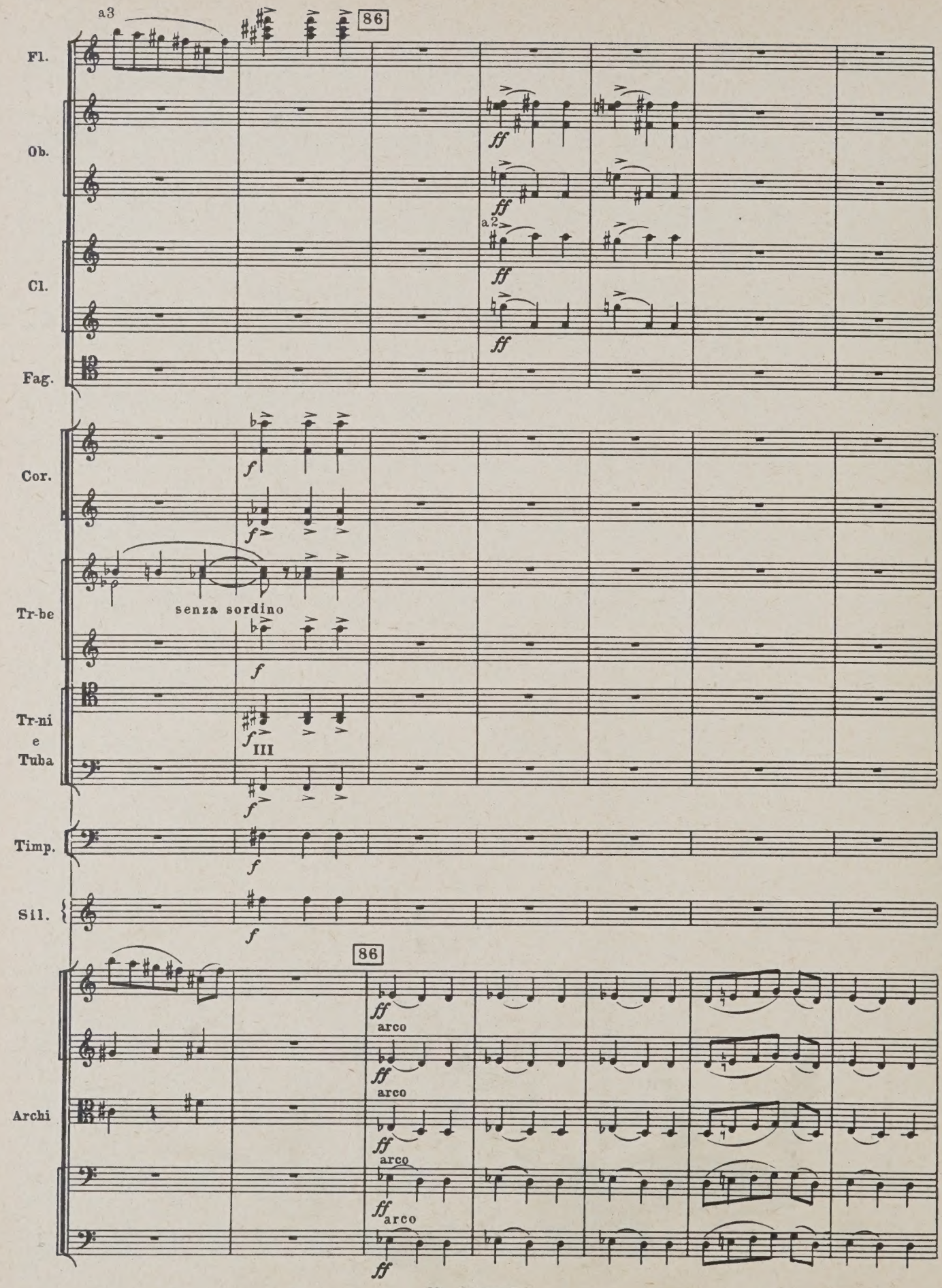

82
Picc. muta in Fl. III
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-bc
Tr-ni
e
Tuba
III
Timp.
T-ro
f
82
Archi
ff
ff
ff
ff
arco
ff

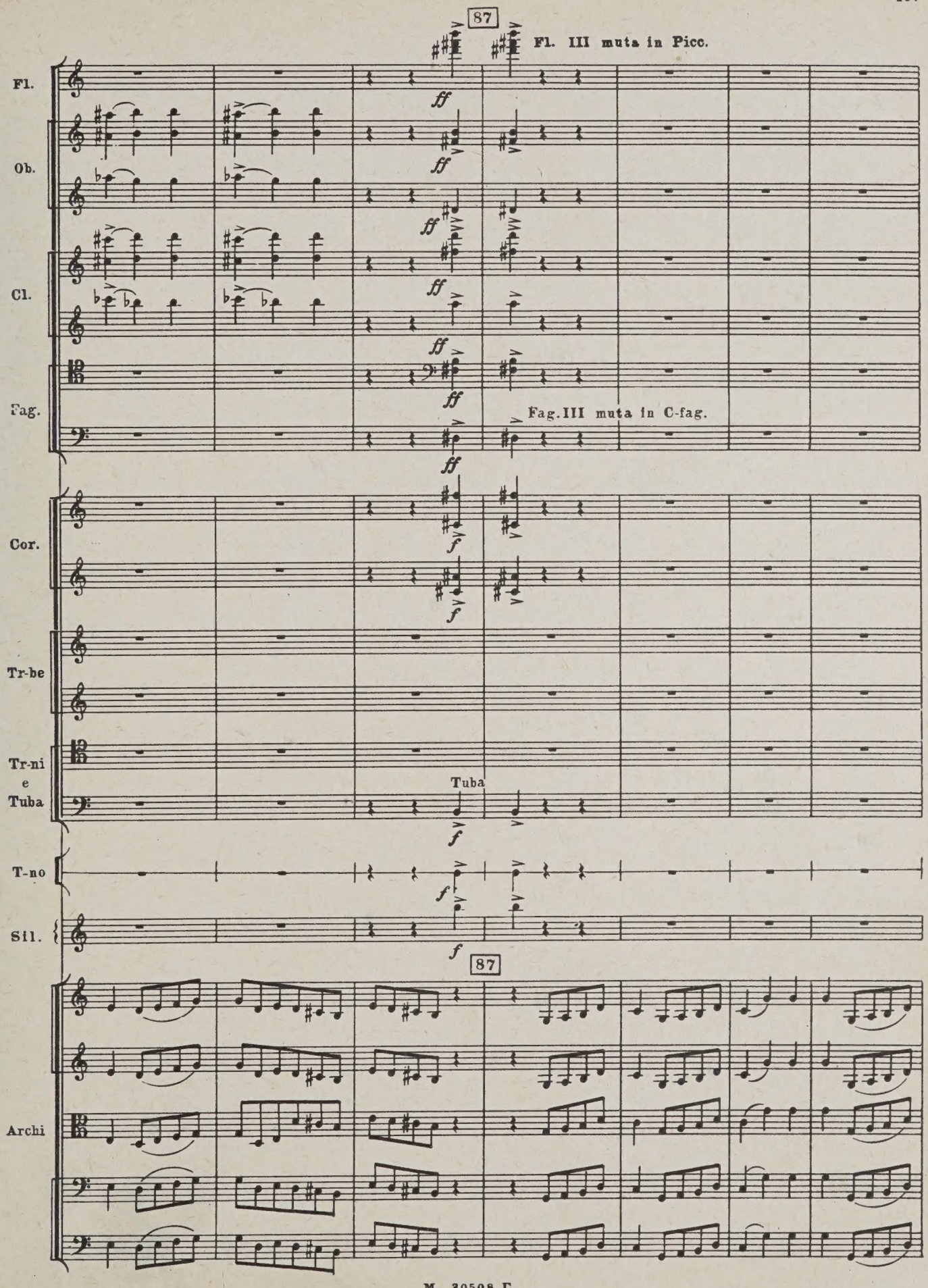

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-bc
Tr-ni
e
Tuba
Tuba
T-no
T-ro
Sil.
Archi
ff
f

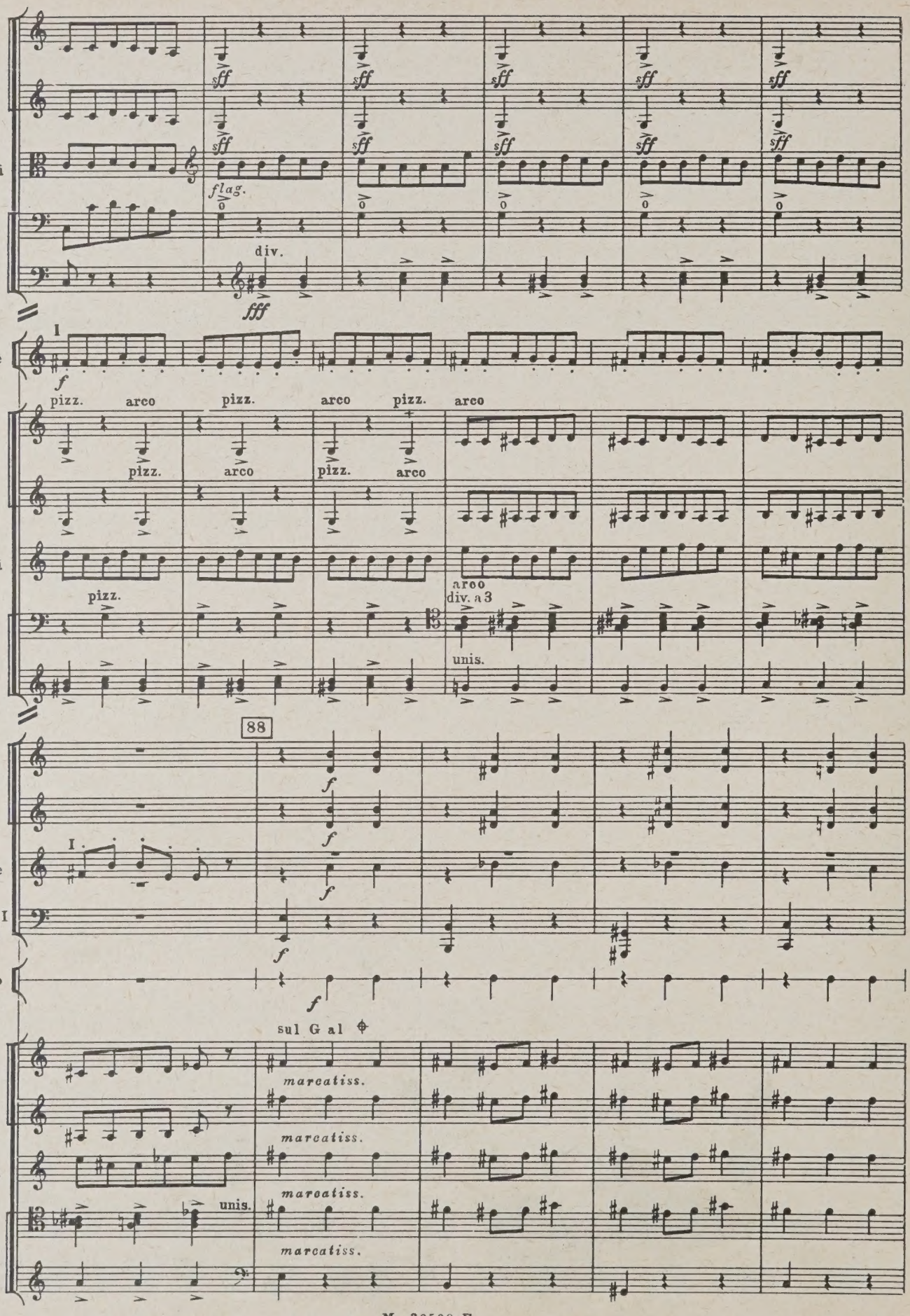

83
I
Tr-be
mf
Archi
Fl.
ff
Ob.
ff
Cl.
ff
Fag.
ff
Cor.
f
f
Tuba
f
T-no
T-ro
f
Sil.
f
Archi

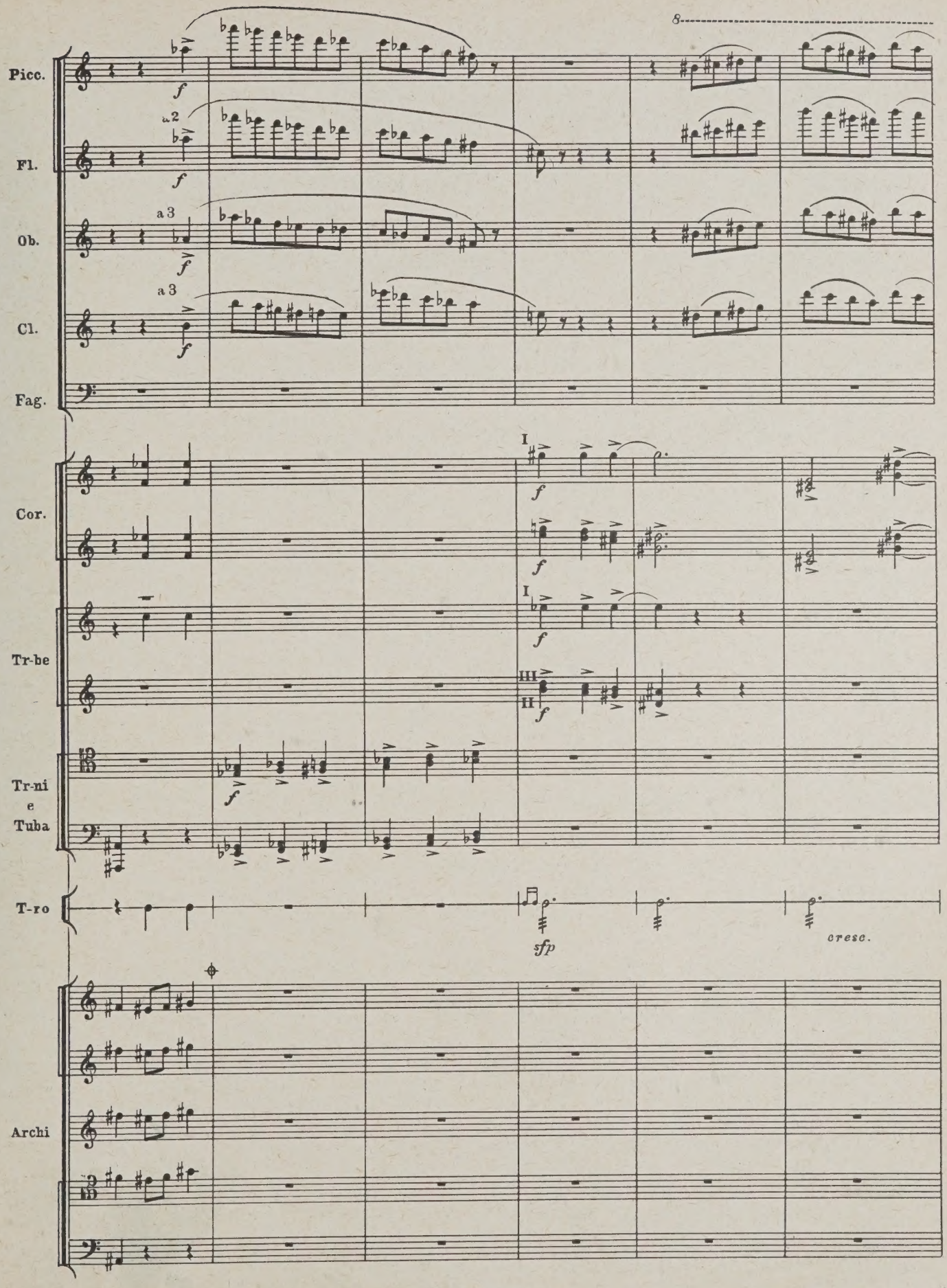

84
85
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
III con sord.
Tr-ni
e
Tuba
Timp.
T-ro
84
85
Archi
pizz.

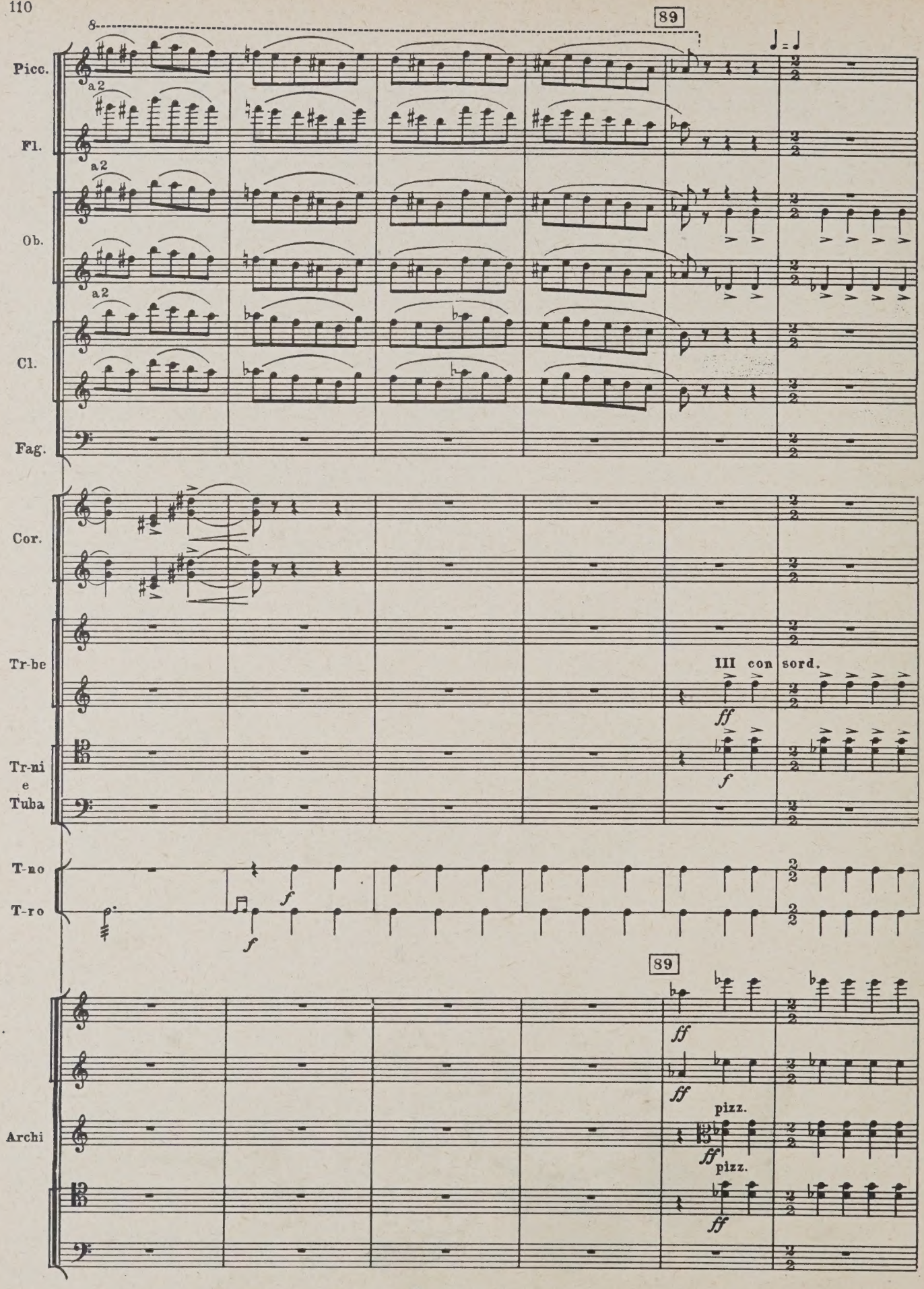

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a3
ff
I. II
I
f
pizz.
arco

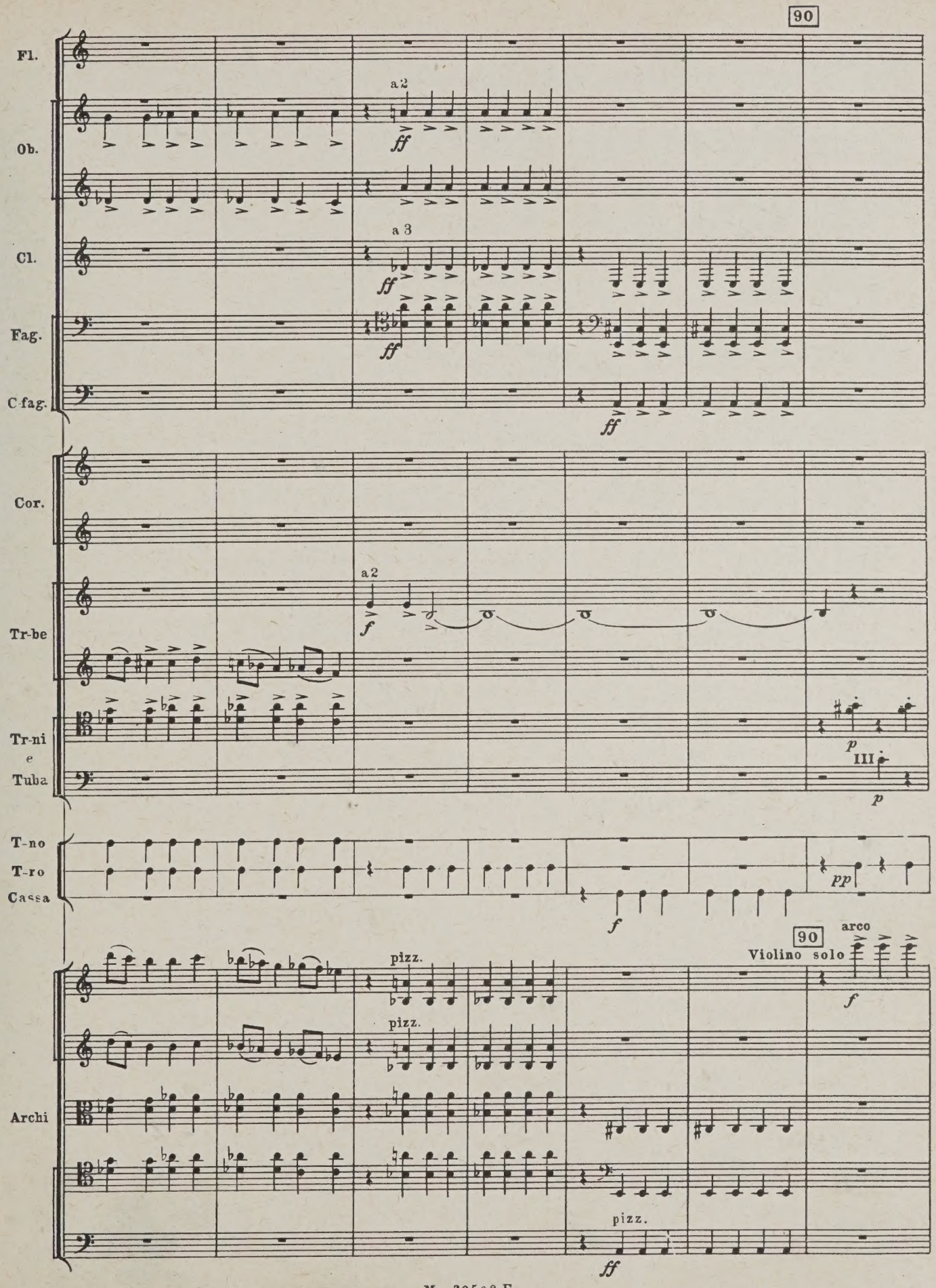

a3
86
Fl.
Ob.
a2
Cl.
Fag.
Cor.
Tr-be
senza sordino
Tr-ni
e
Tuba
III
Timp.
Sil.
86
Archi
arco
arco
arco
arco

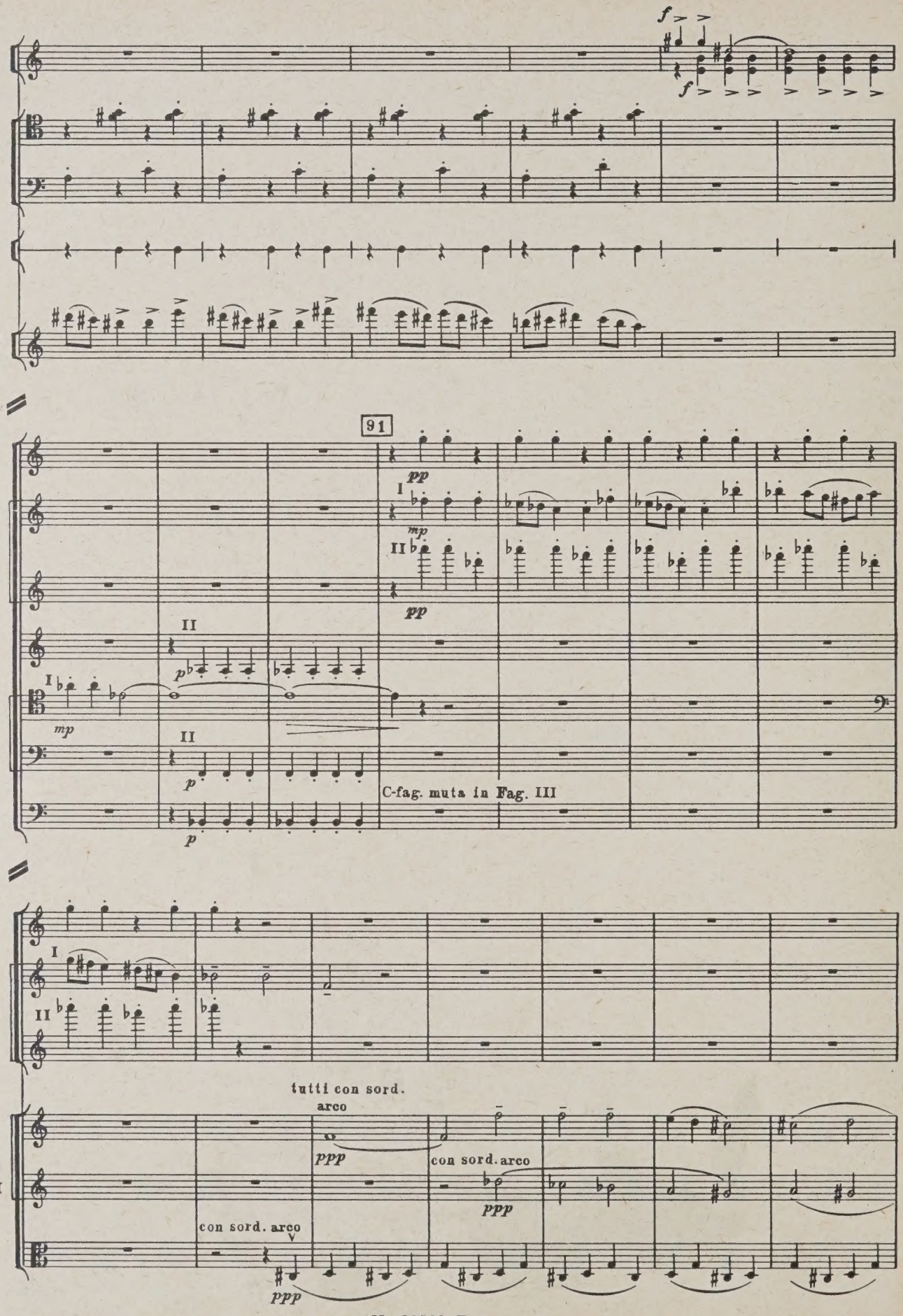

87
Fl. III muta in Picc.
Fl.
Ob.
Cl.
Fag.
Fag. III muta in C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Tuba
T-no
Sil.
87
Archi

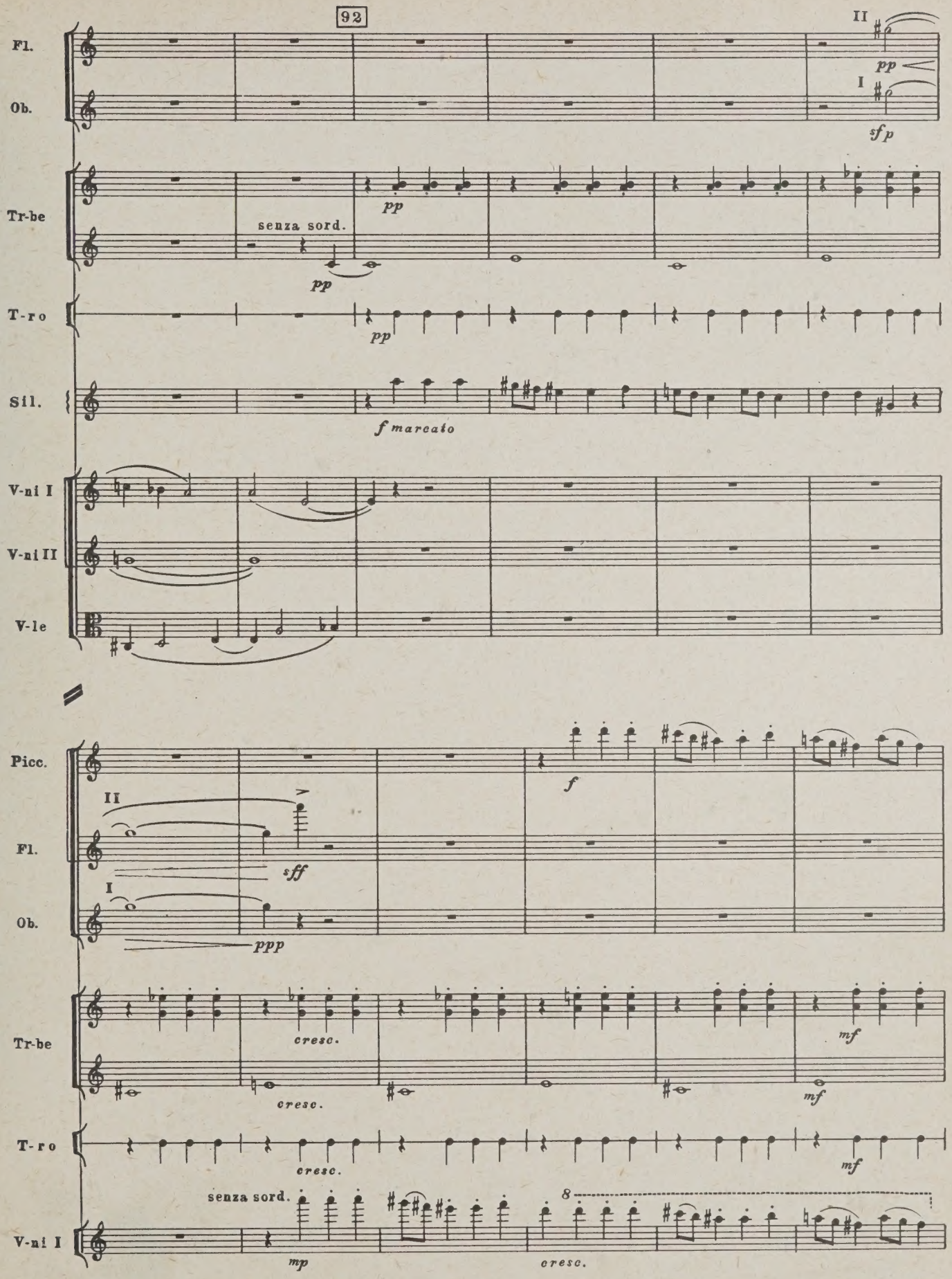

Archi
sff
flag.
div.
fff
Tr-be
1
f
pizz.
arco
Archi
arco
div. a 3
unis.
88
Cor.
Tr-be
I
Tr-ne III
e Tuba
T-ro
sul G al
marcatiss.
Archi
unis.

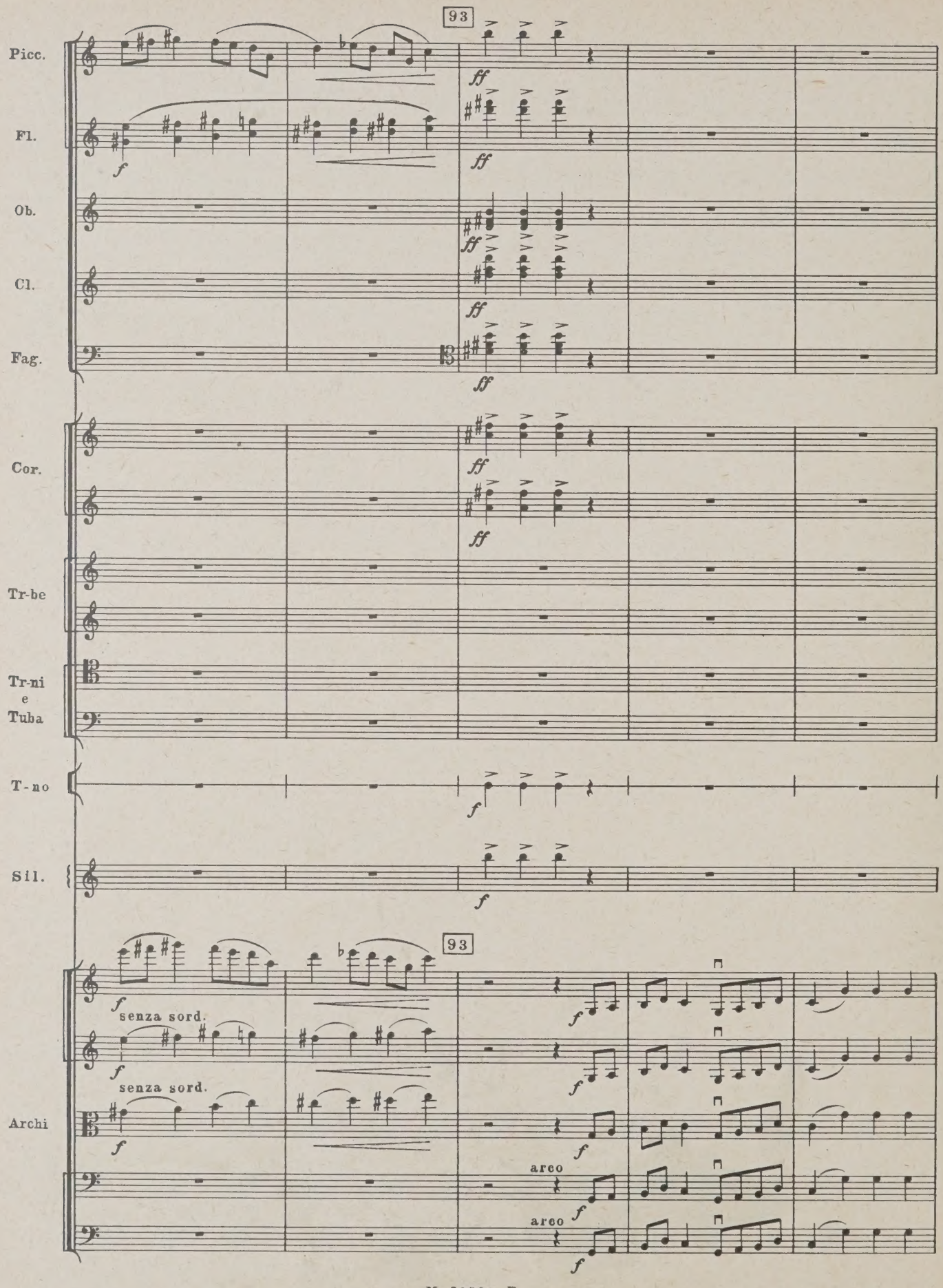

8
Picc.
Fl.
a2
Ob.
a 3
Cl.
a 3
Fag.
Cor.
I
Tr-be
I
III
II
Tr-ni
e
Tuba
T-ro
sfp
cresc.
Archi

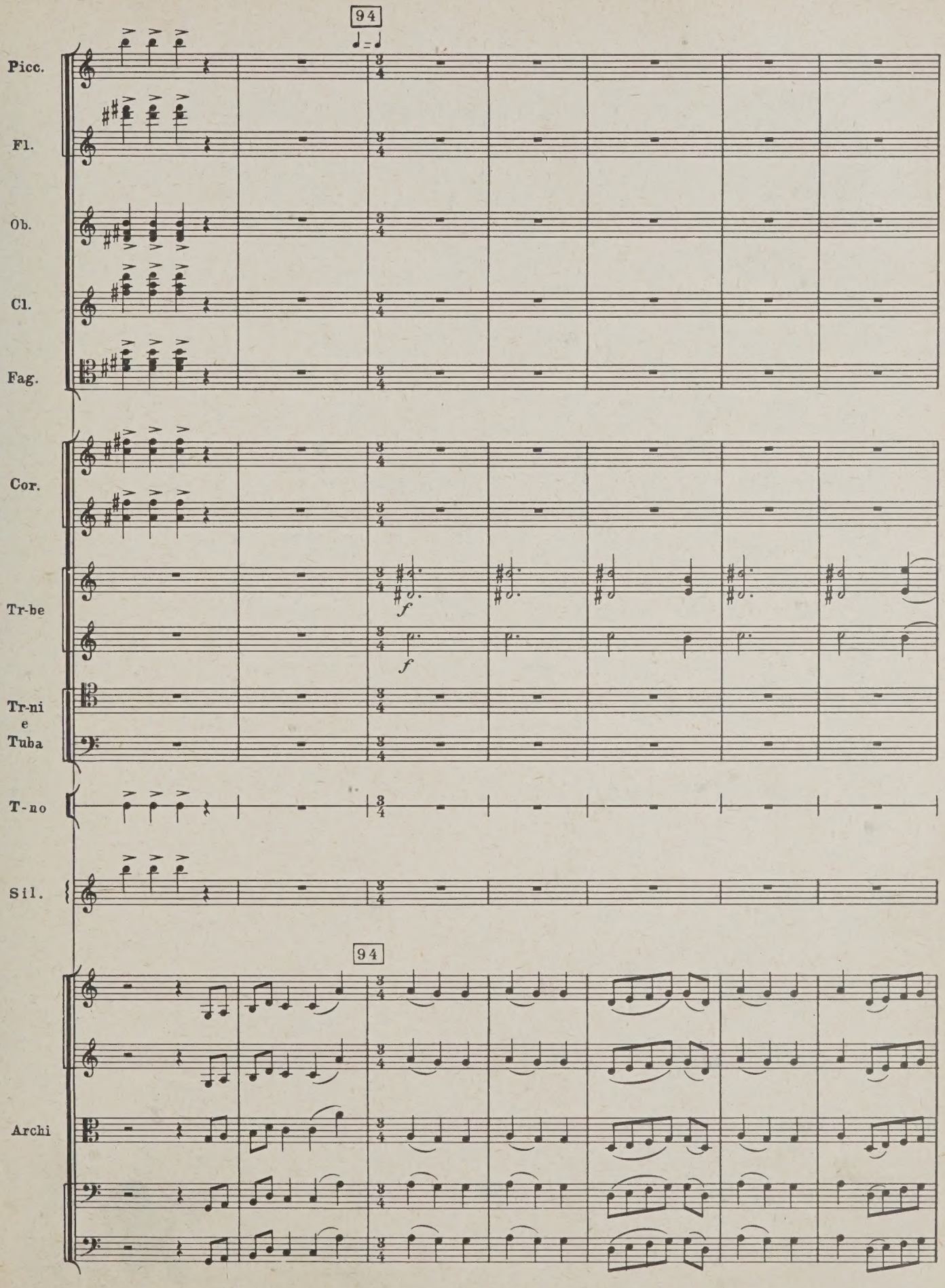

89
Picc.
a2
Fl.
a2
Ob.
a2
Cl.
Fag.
Cor.
Tr-be
III con sord.
ff
Tr-ni
e
Tuba
f
T-no
T-ro
f
f
89
ff
ff
pizz.
Archi
ff
pizz.
ff


90
Fl.
Ob.
Cl.
Fag.
C fag.
a 2
a 3
ff
Cor.
Tr-be
Tr-ni
e
Tuba
a 2
f
p
III
T-no
T-ro
Cassa
pp
90
Violino solo
arco
Archi
pizz.


Ob.
Tr-ni
T-ro
V-no I solo
91
Picc.
Fl.
Cl.
Fag.
C-fag.
C-fag. muta in Fag. III
tutti con sord.
arco
V-ni I
V-ni II
V-le
con sord. arco
con sord. arco


92
Fl.
Ob.
II
I
pp
sfp
Tr-be
senza sord.
pp
T-ro
pp
Sil.
f marcato
V-ni I
V-ni II
V-le
Picc.
f
II
Fl.
sff
I
Ob.
ppp
Tr-be
cresc.
cresc.
mf
mf
T-ro
cresc.
mf
senza sord.
8
V-ni I
mp
cresc.


93
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
T-no
Sil.
93
senza sord.
senza sord.
Archi
arco
arco



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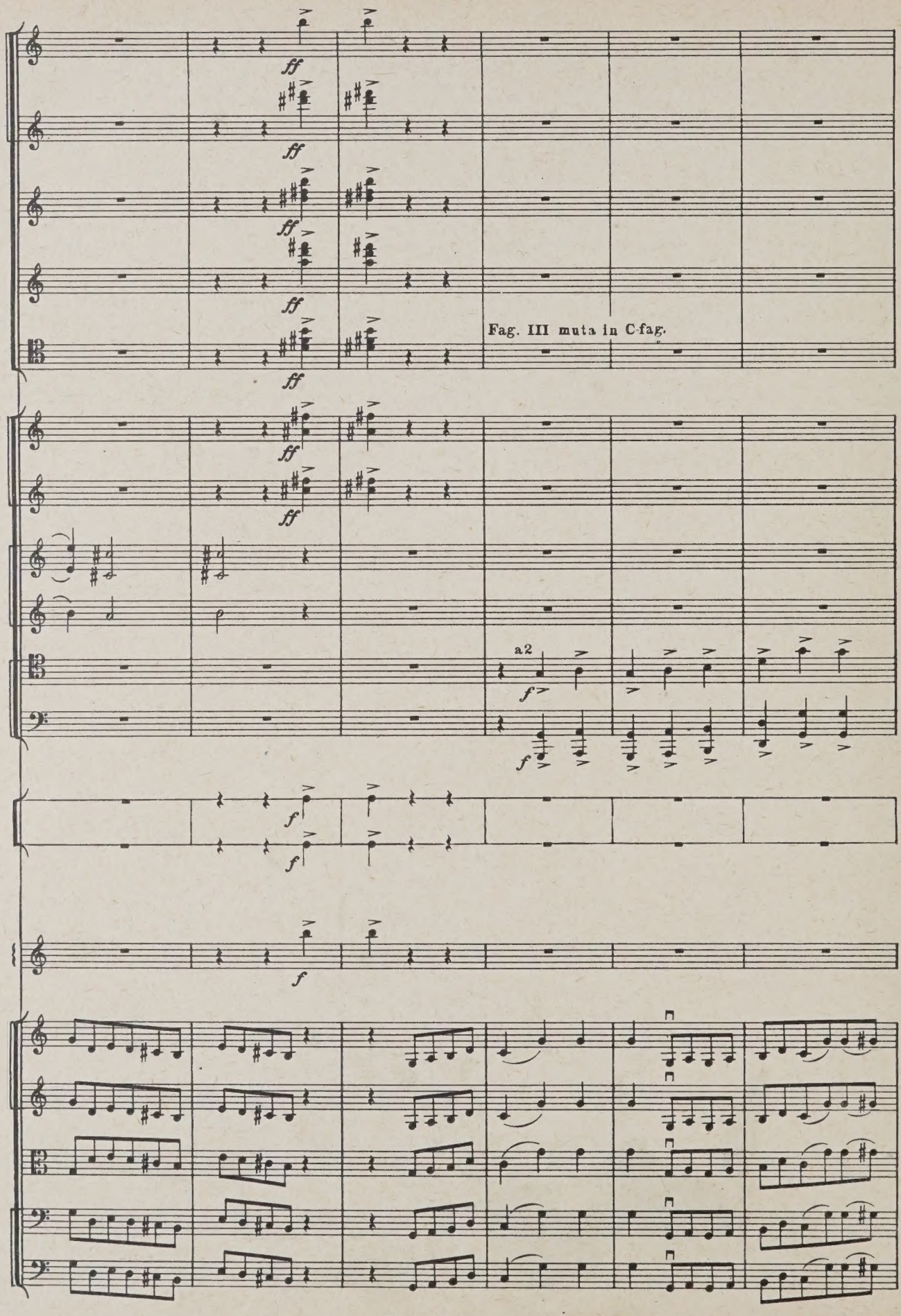
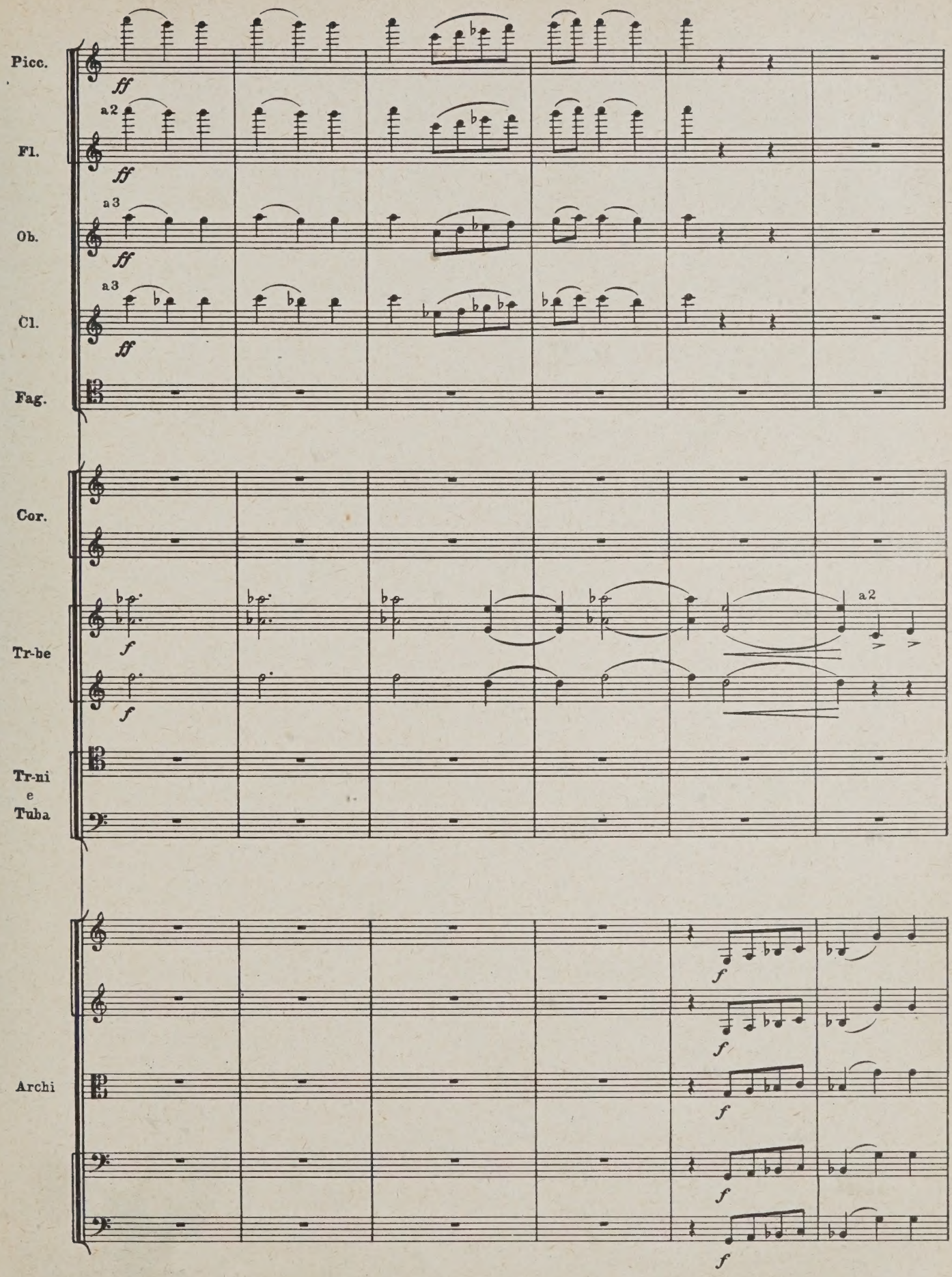
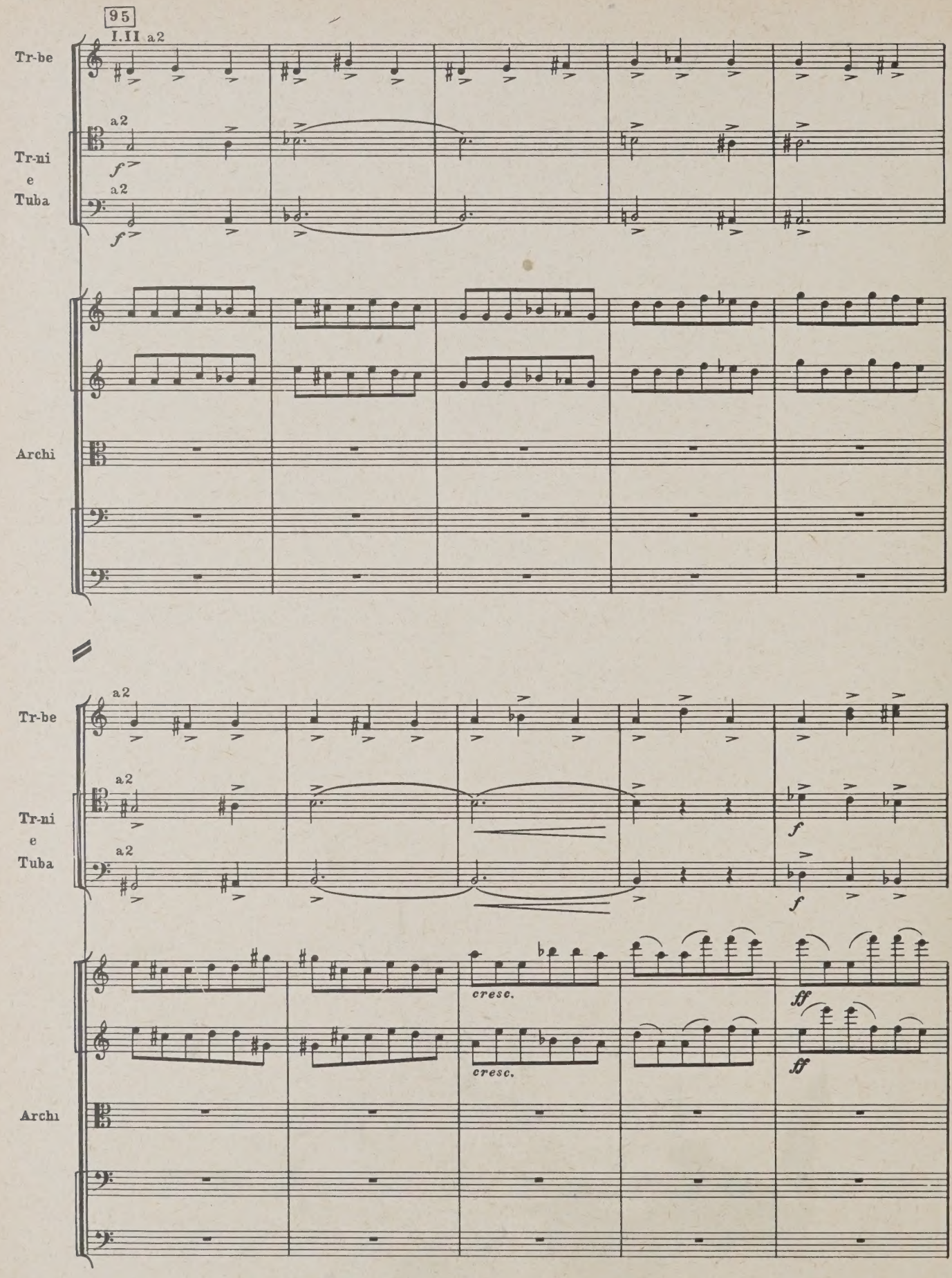
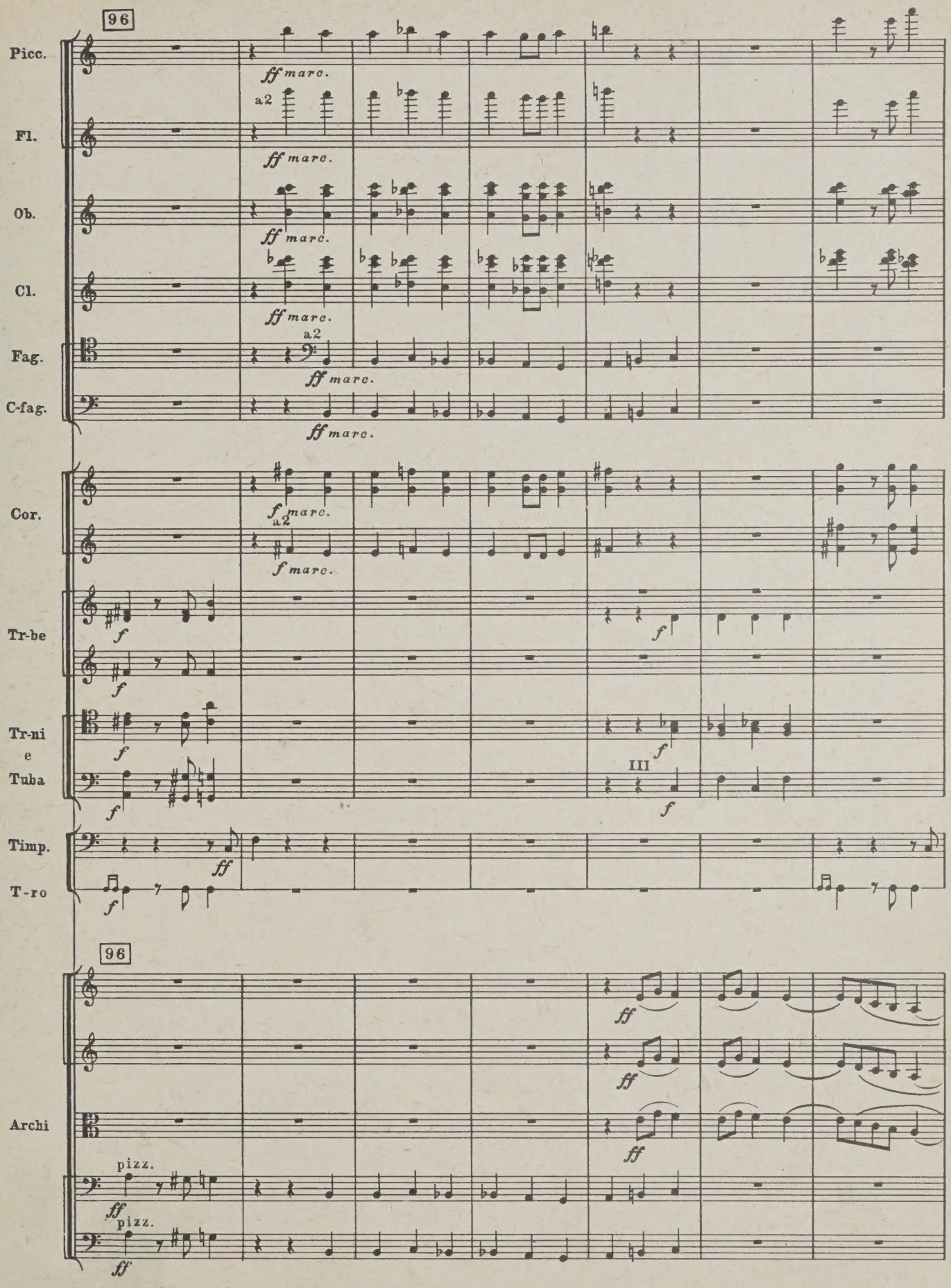
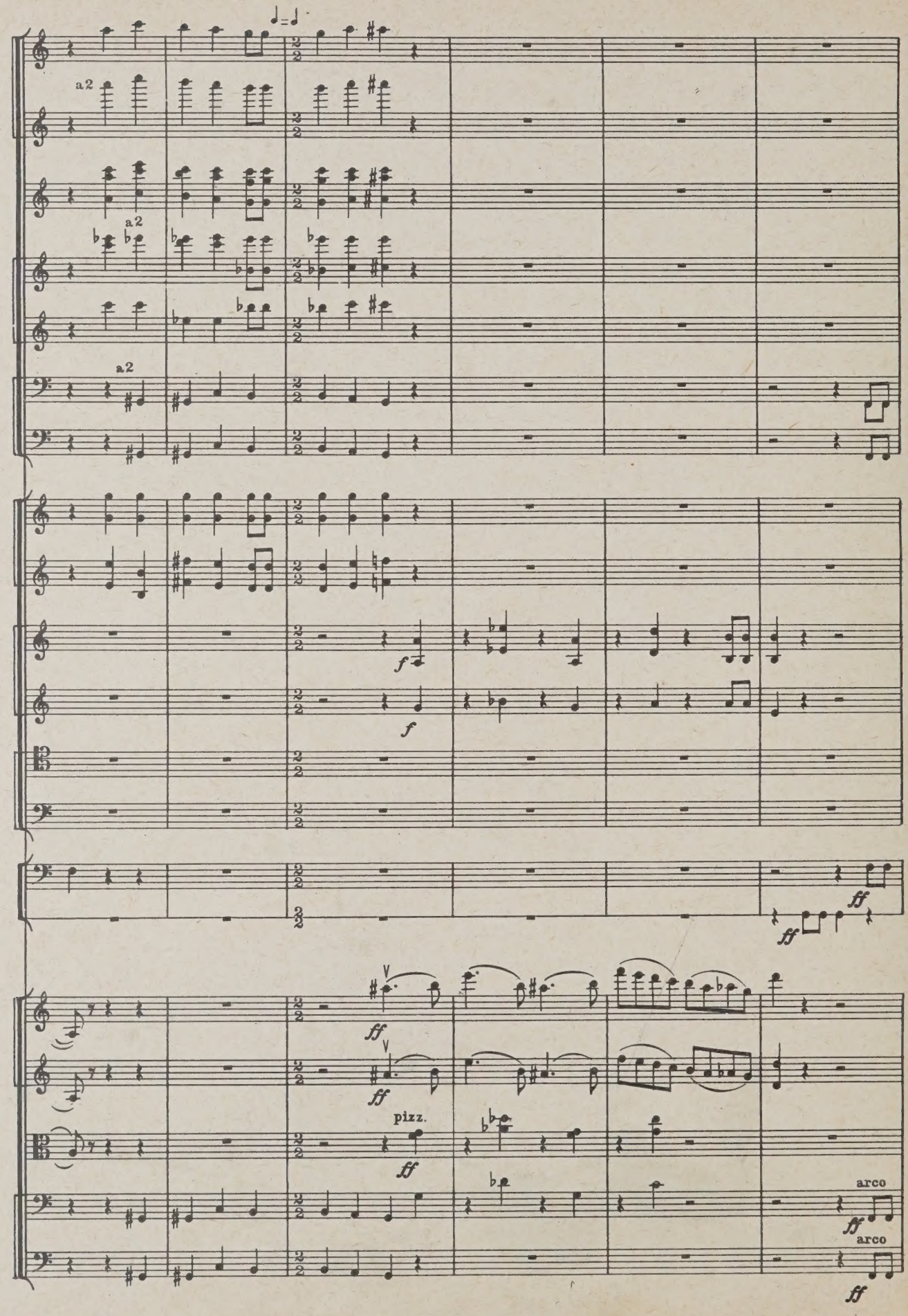
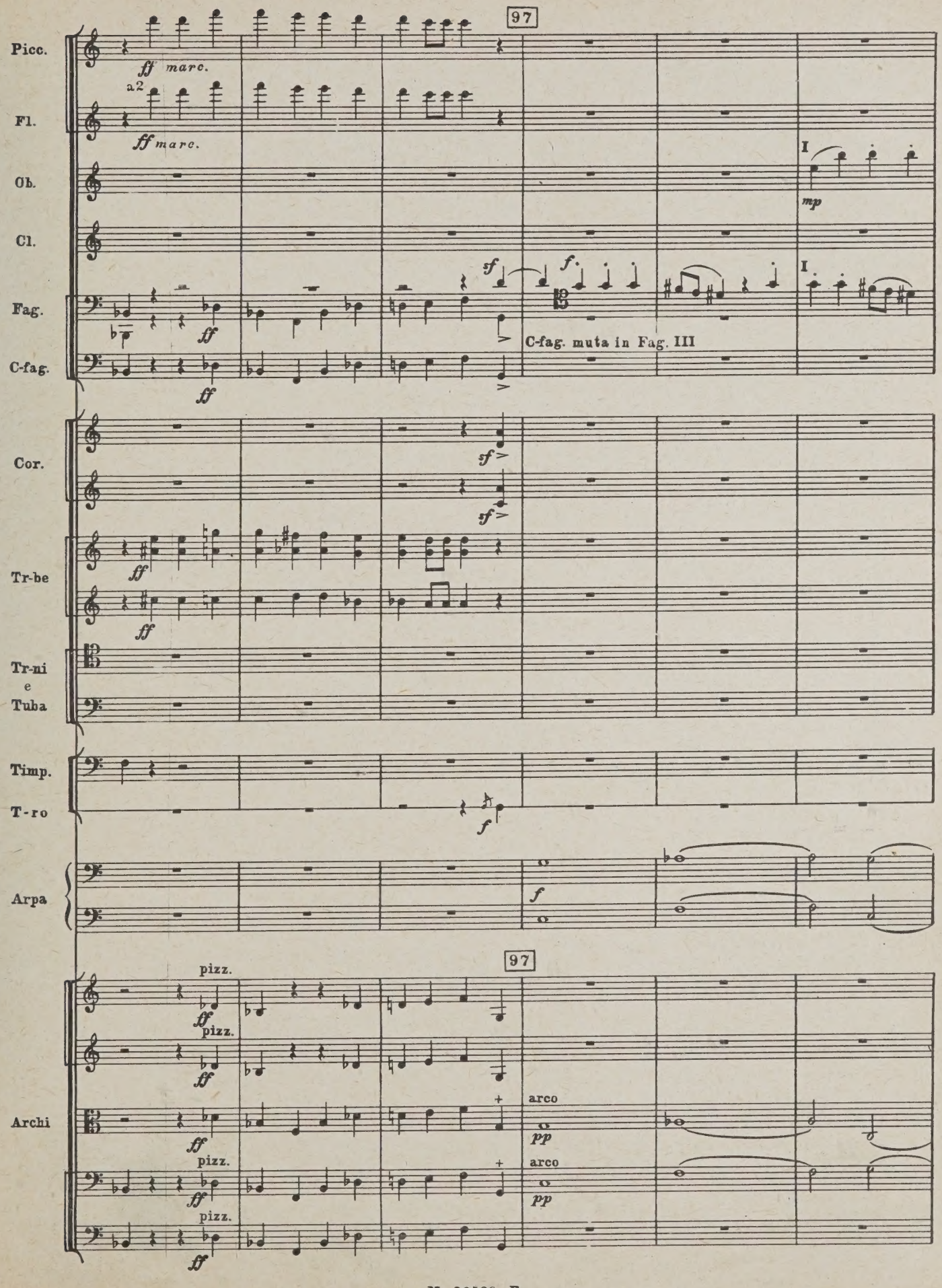

Picc.
Fl.
Ob.
Cl.
Fag.
Fag. III muta in C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
a2
T-no
T-ro
Sil.
Archi

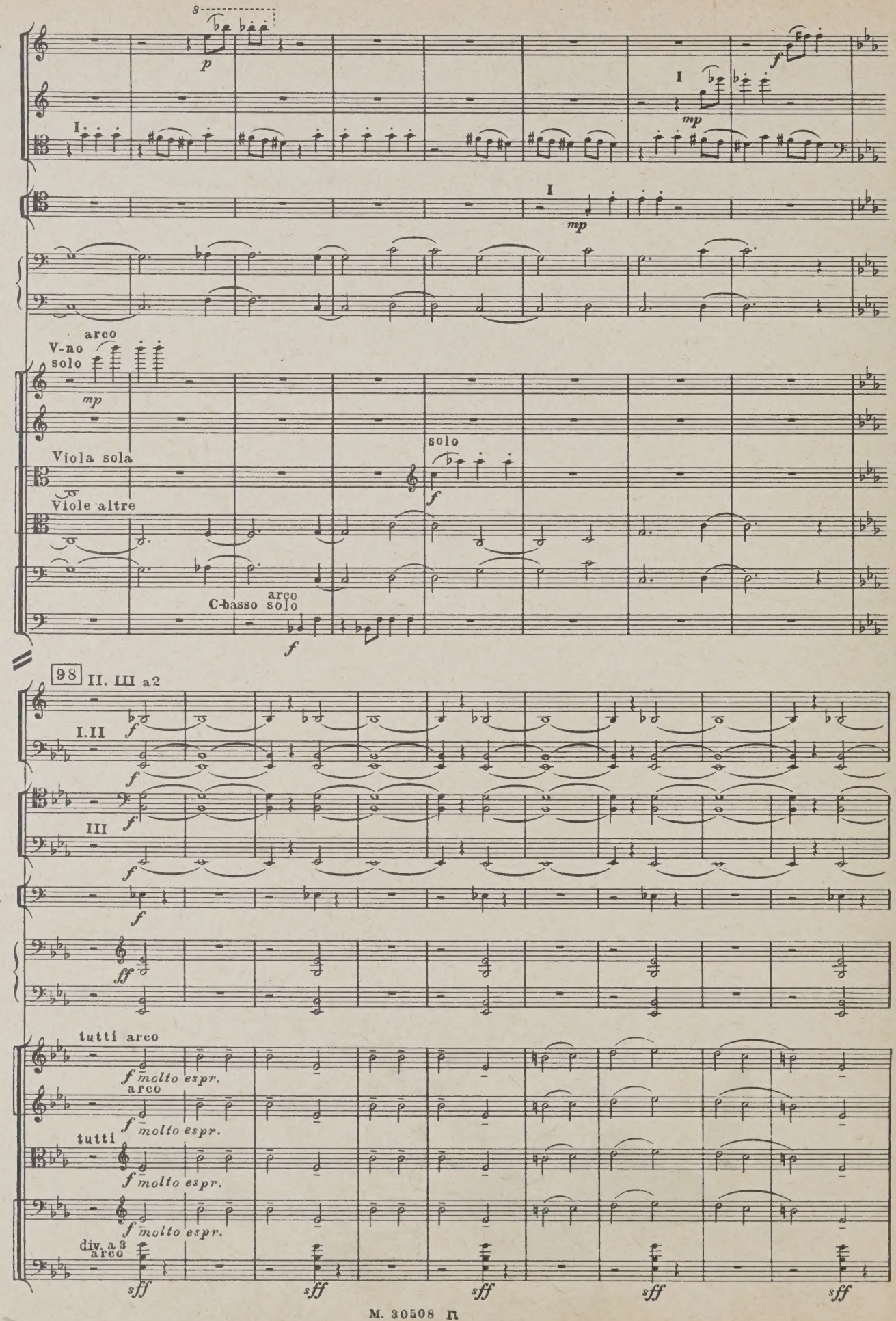

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Archi
ff
a2
a3
f
a2


95
I.II a2
Tr-be
a2
Tr-ni
e
Tuba
a2
f
f
Archi
a2
Tr-be
a2
Tr-ni
e
Tuba
a2
f
f
cresc.
cresc.
ff
ff
Archi


96
Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
ff marc.
a2
f marc.
f
III
ff
pizz.


Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
a2
pizz.
arco


97
Picc.
ff marc.
a2
Fl.
ff marc.
Ob.
I
mp
Cl.
sf
f
Fag.
ff
I
C-fag. muta in Fag. III
C-fag.
ff
Cor.
sf
sf
Tr-be
ff
ff
Tr-ni
e
Tuba
Timp.
T-ro
f
Arpa
f
97
pizz.
ff
pizz.
ff
Archi
ff
arco
pp
pizz.
ff
arco
pp
pizz.
ff


Picc.
Ob.
Fag.
Tr-ni
Arpa
Archi
V-no solo
arco
Viola sola
Viole altre
C-basso
solo
arco
98
II. III a2
Cl.
Fag.
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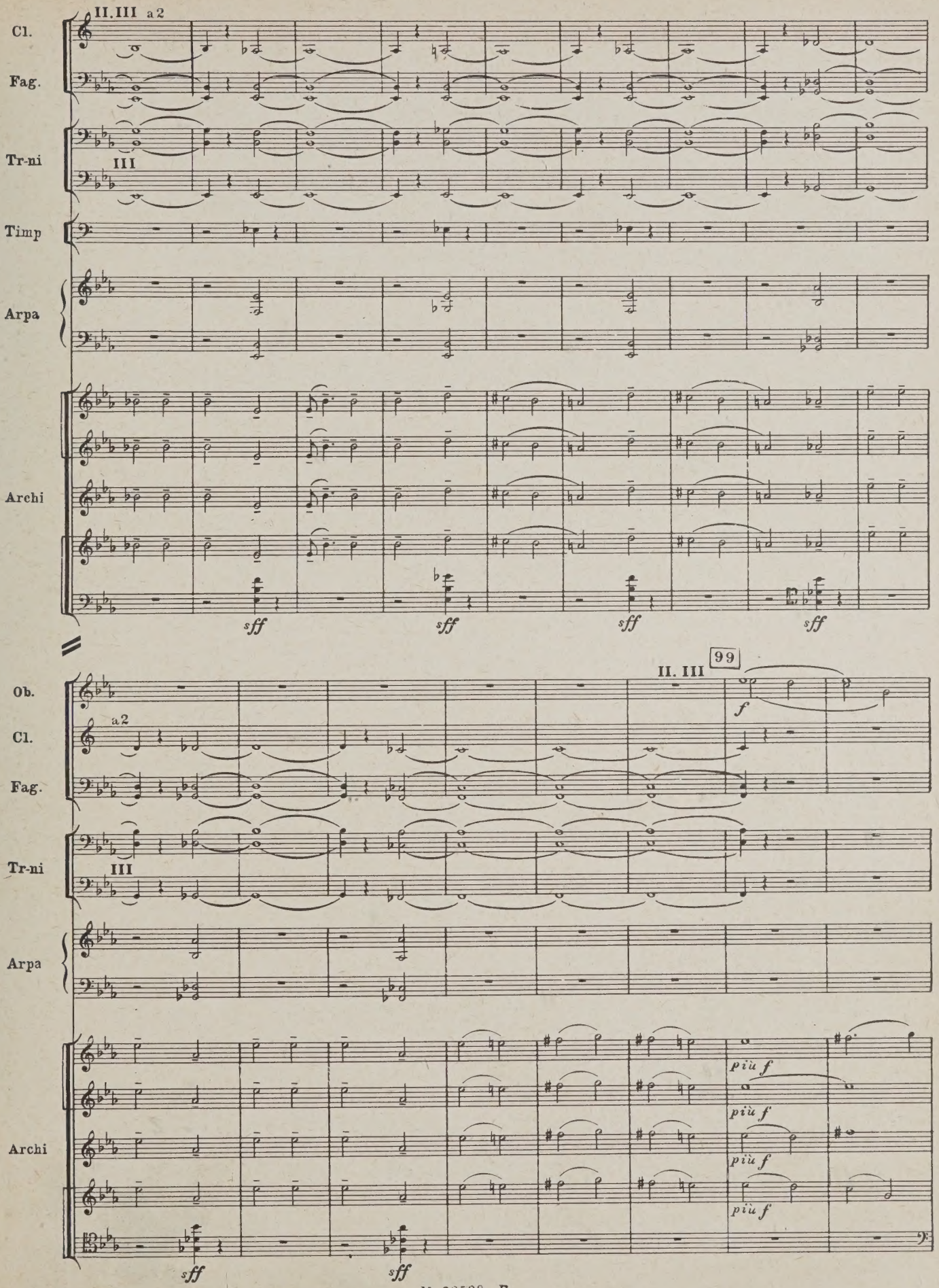
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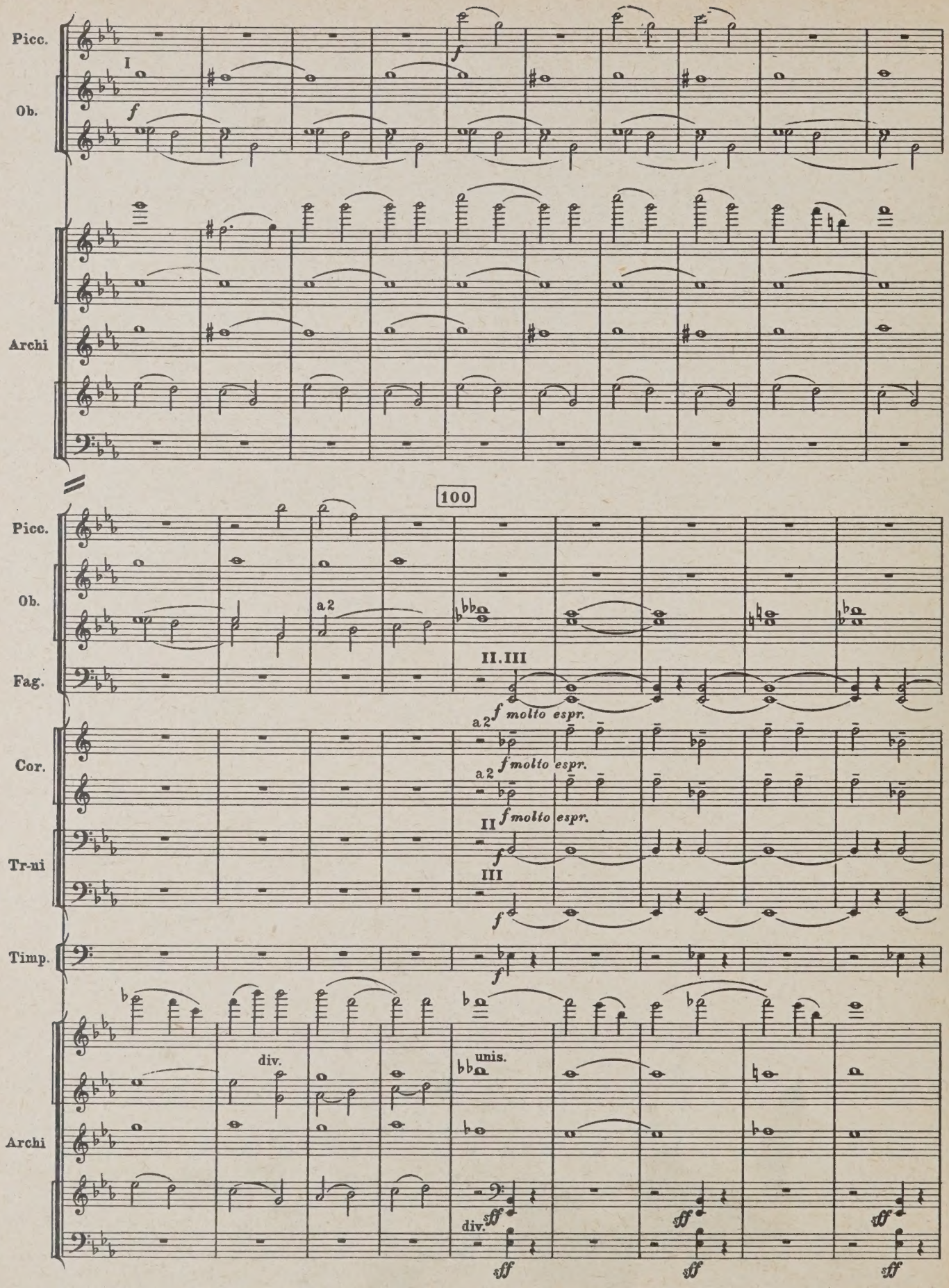
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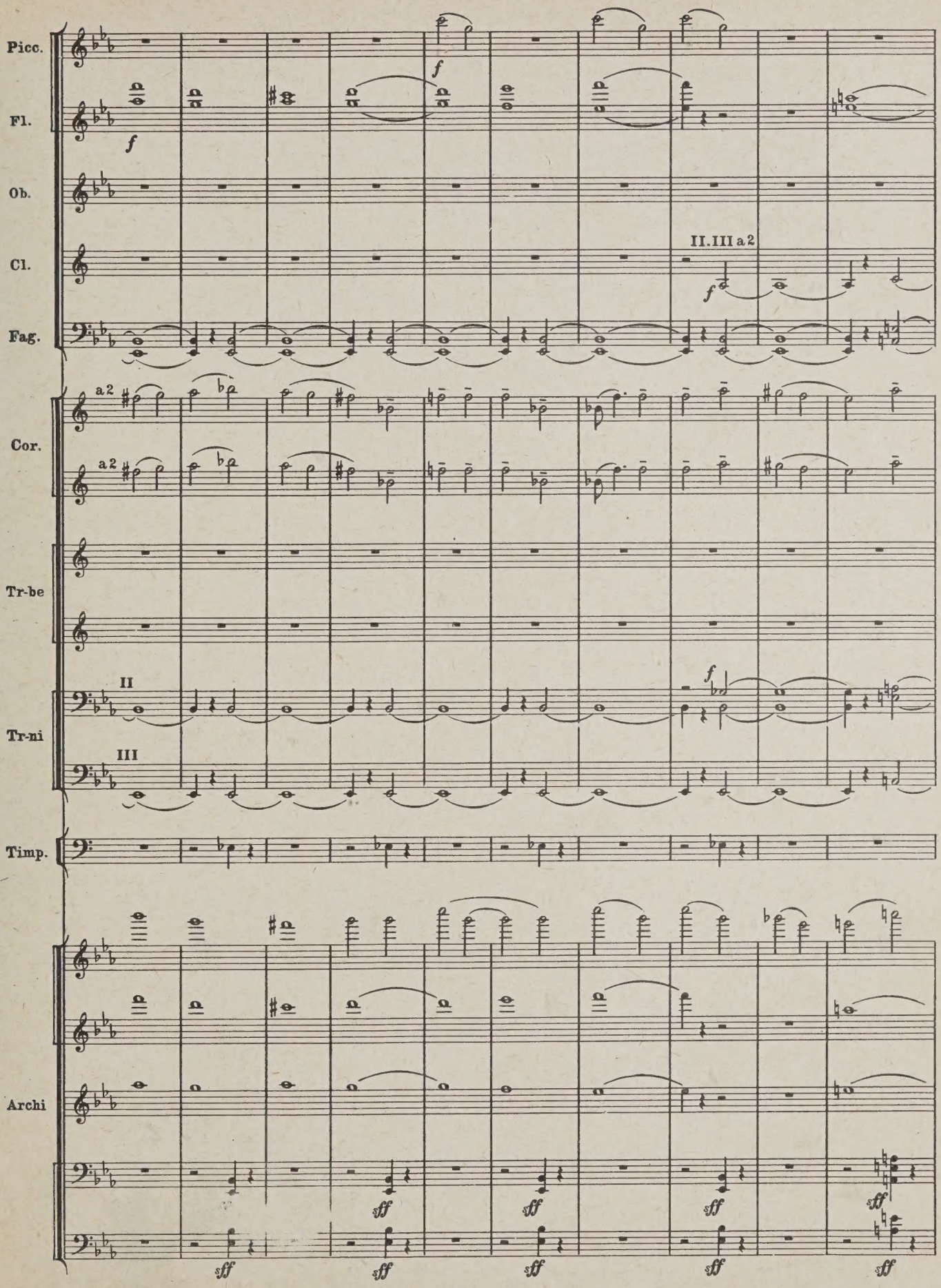
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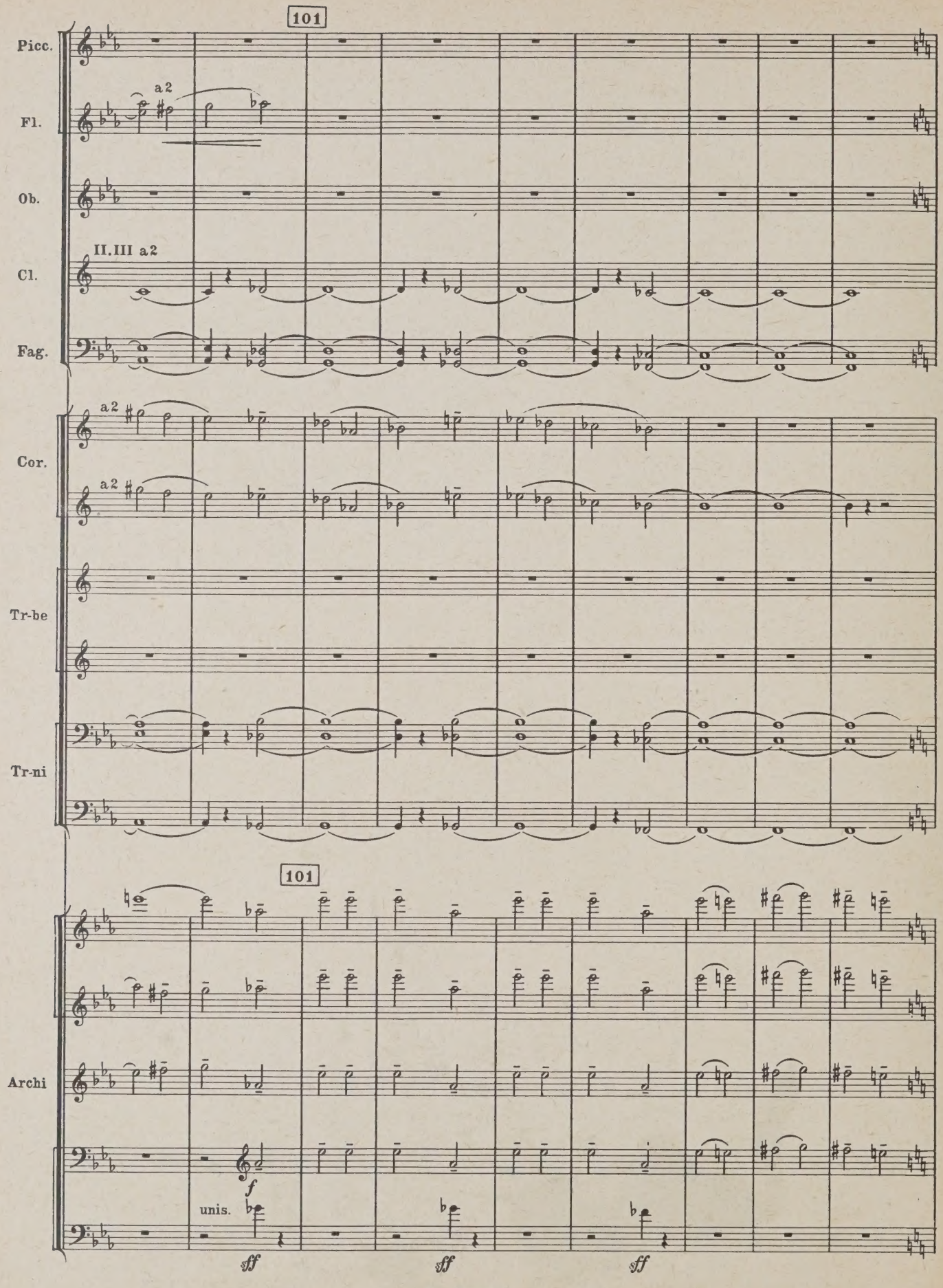
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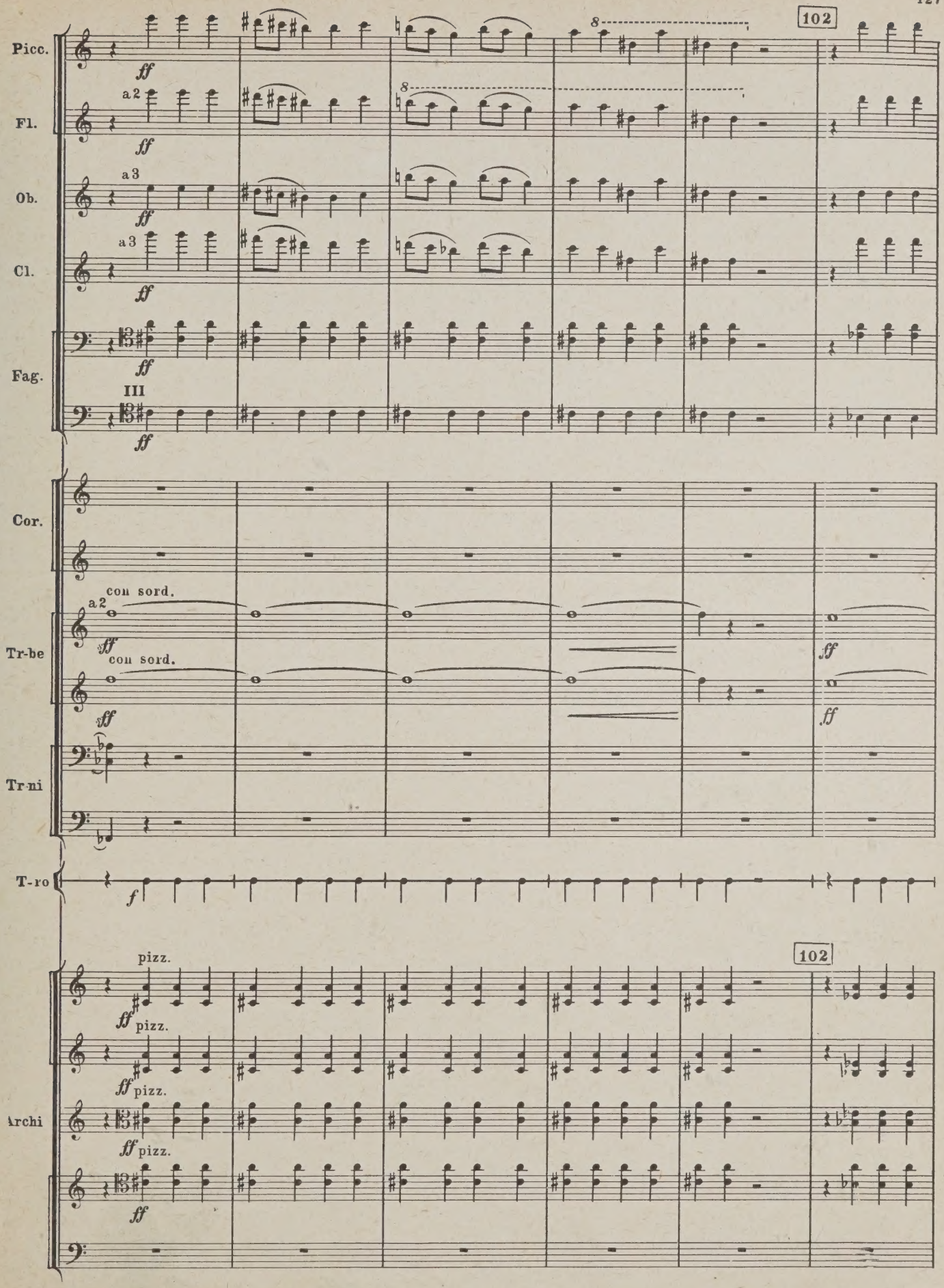
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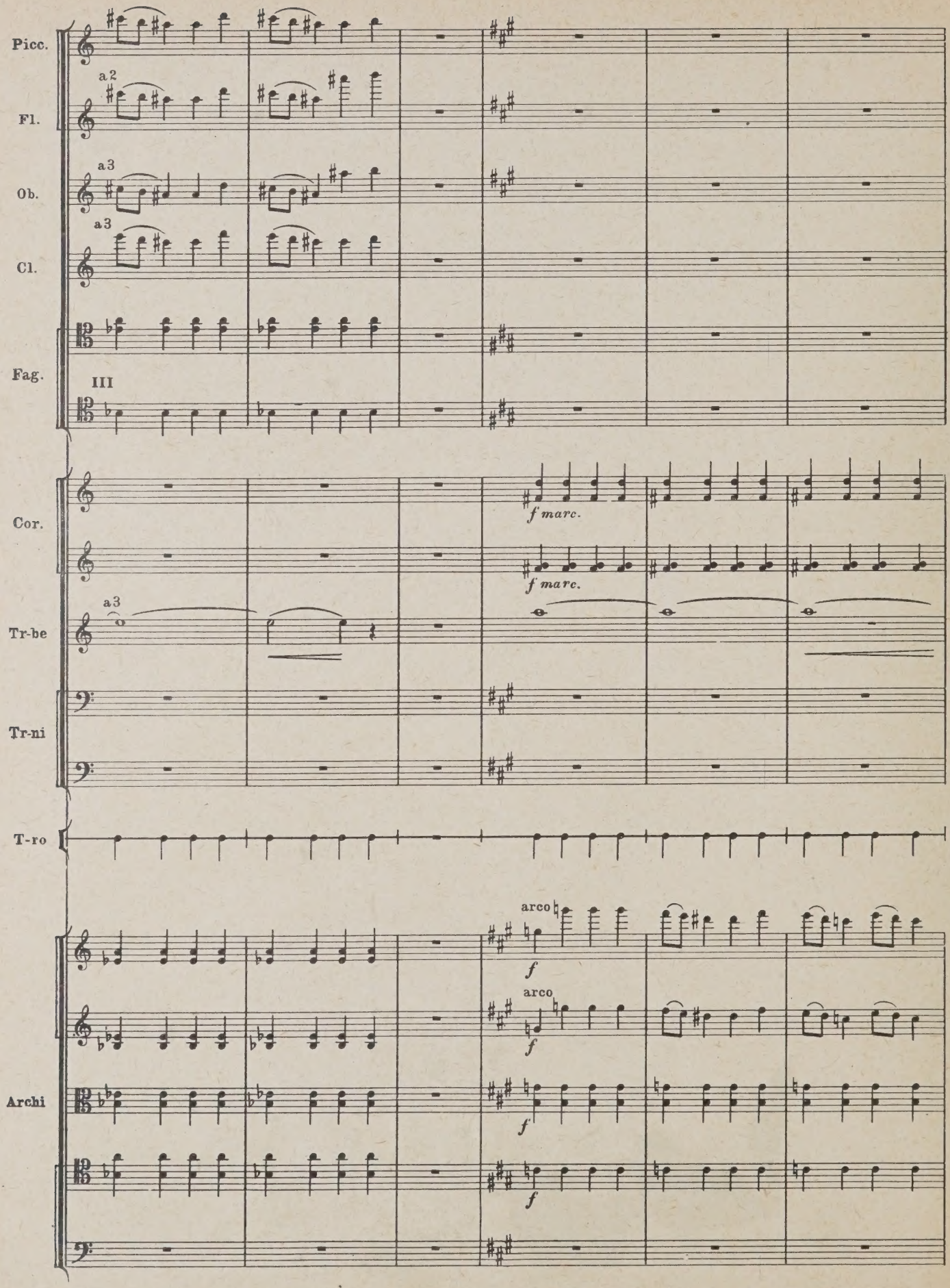
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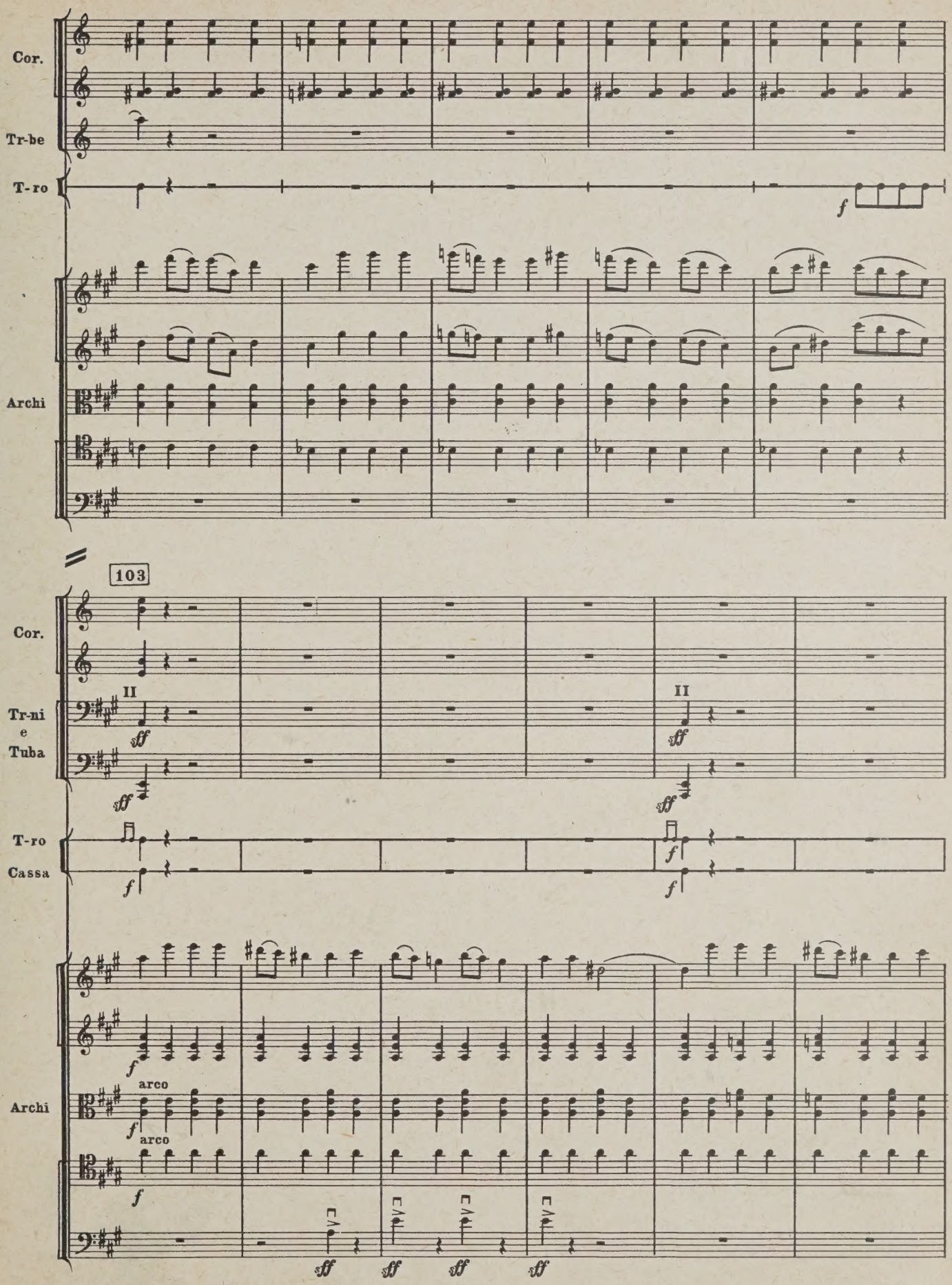
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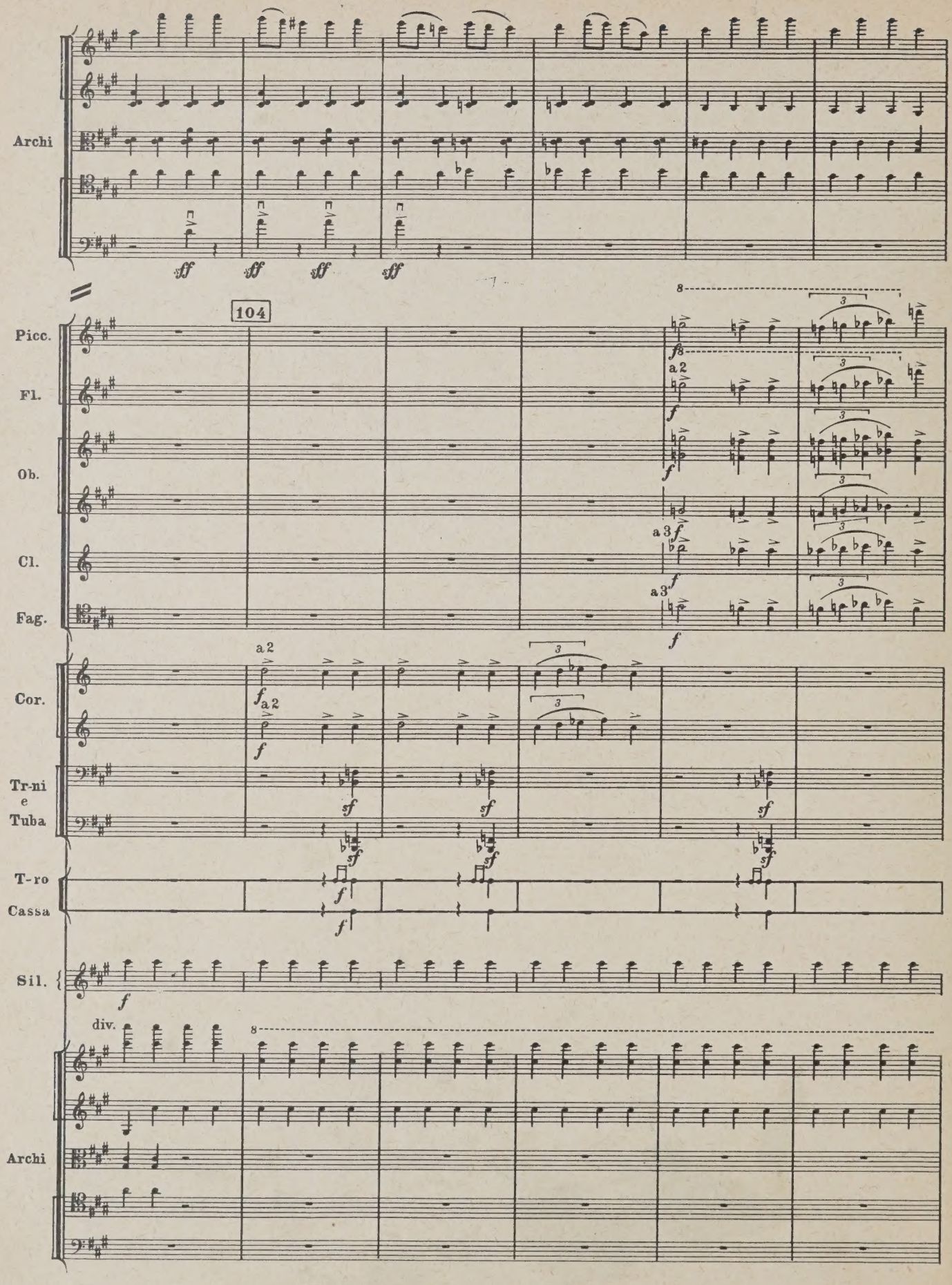
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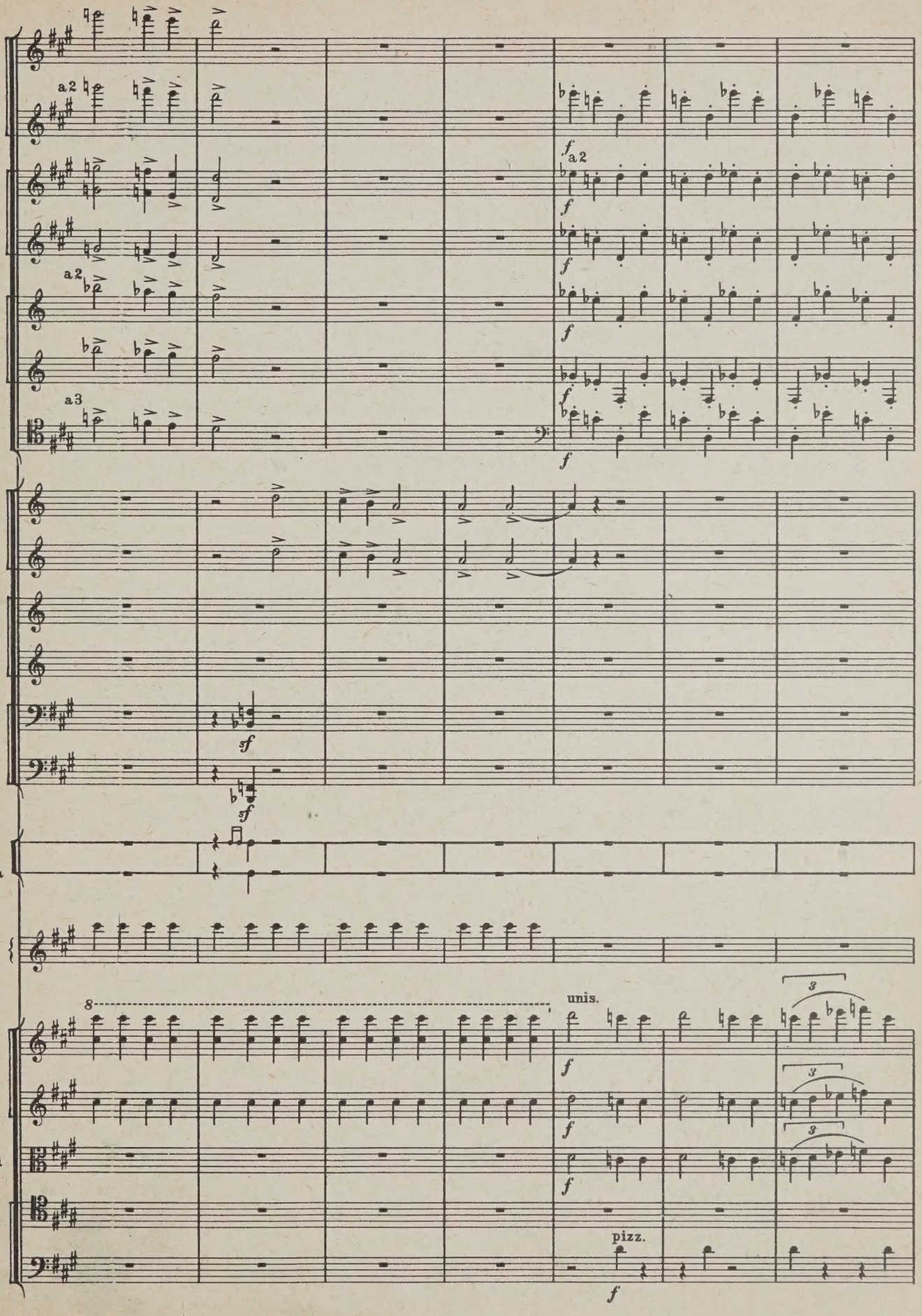
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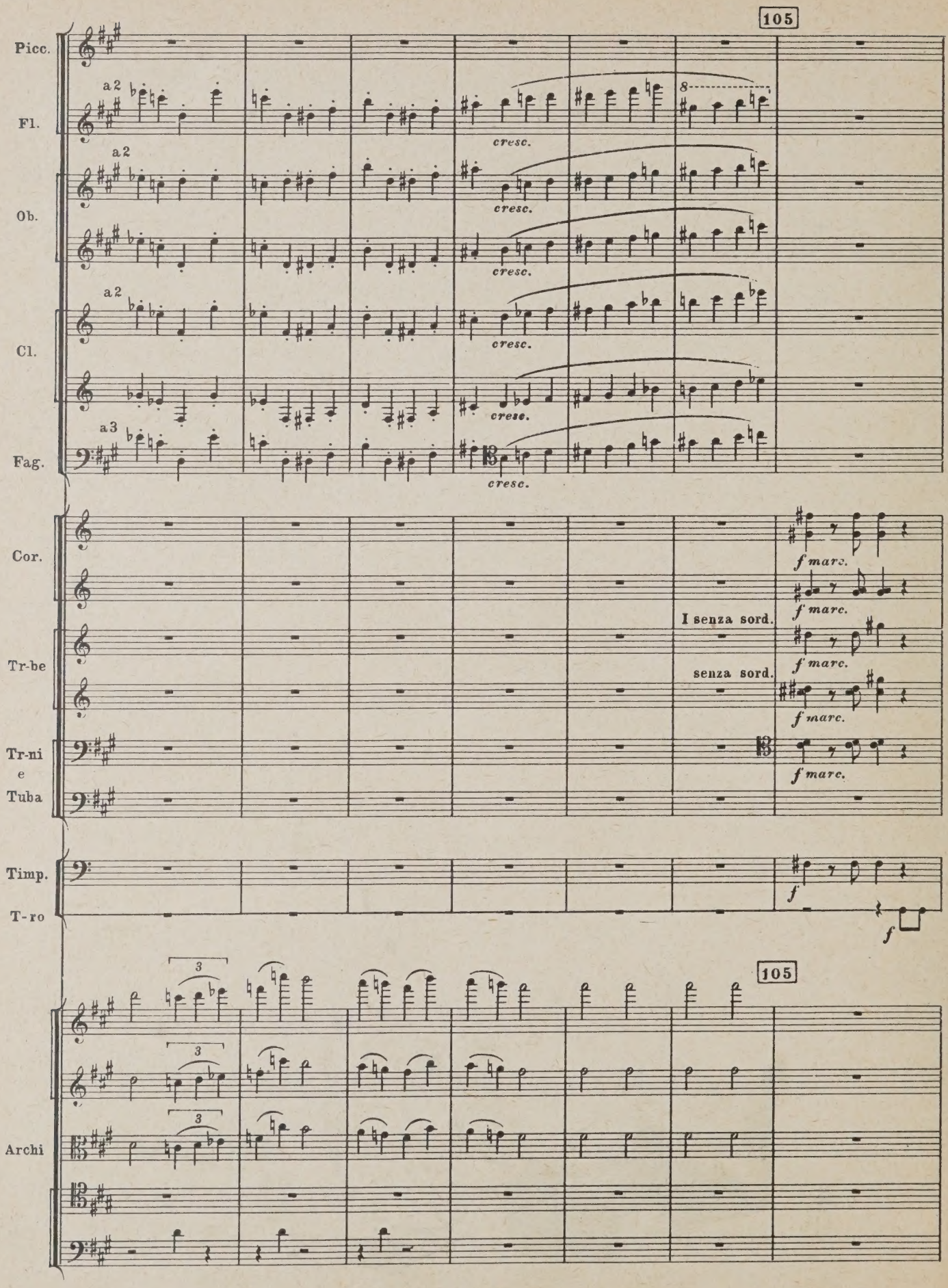
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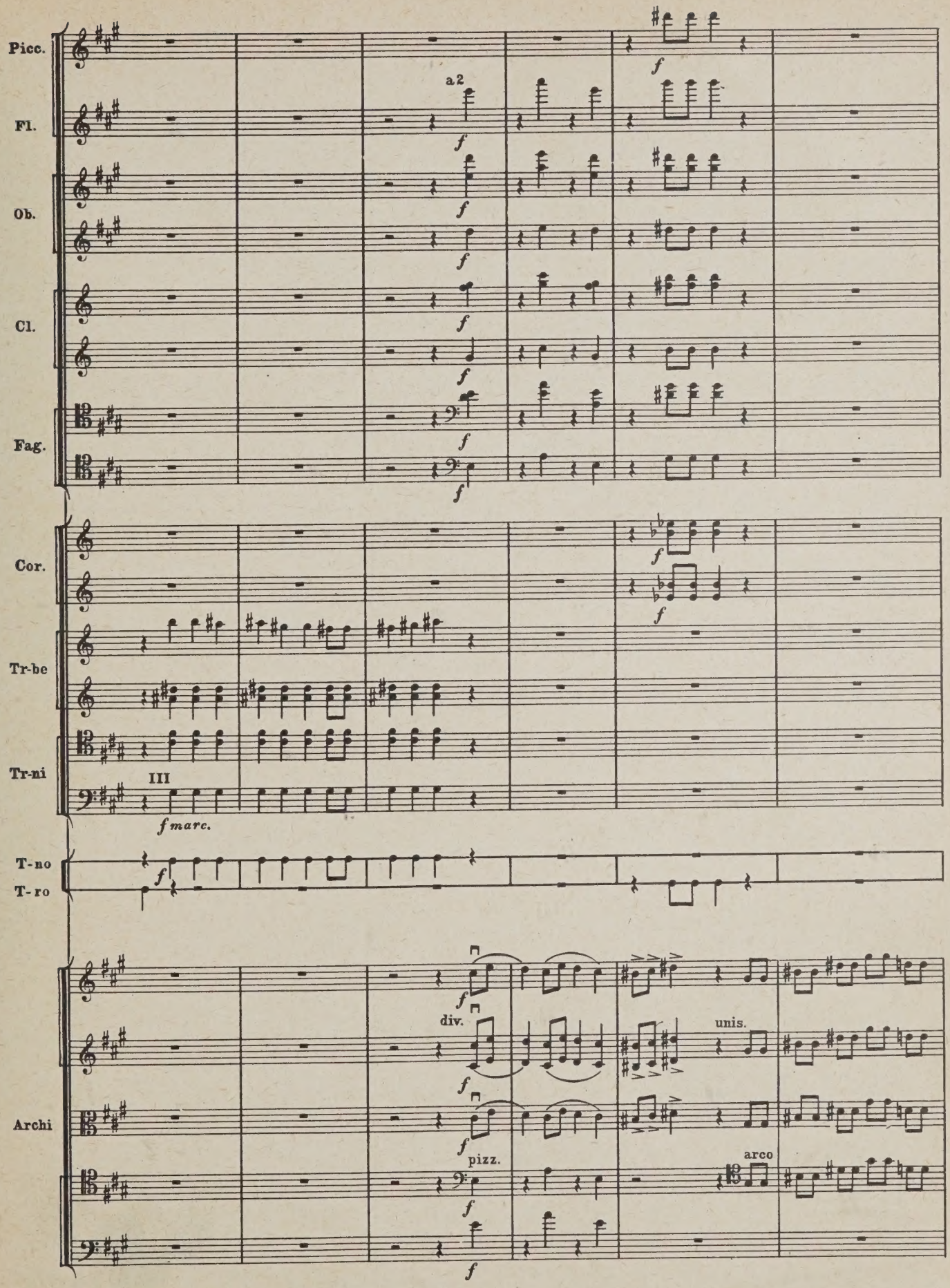
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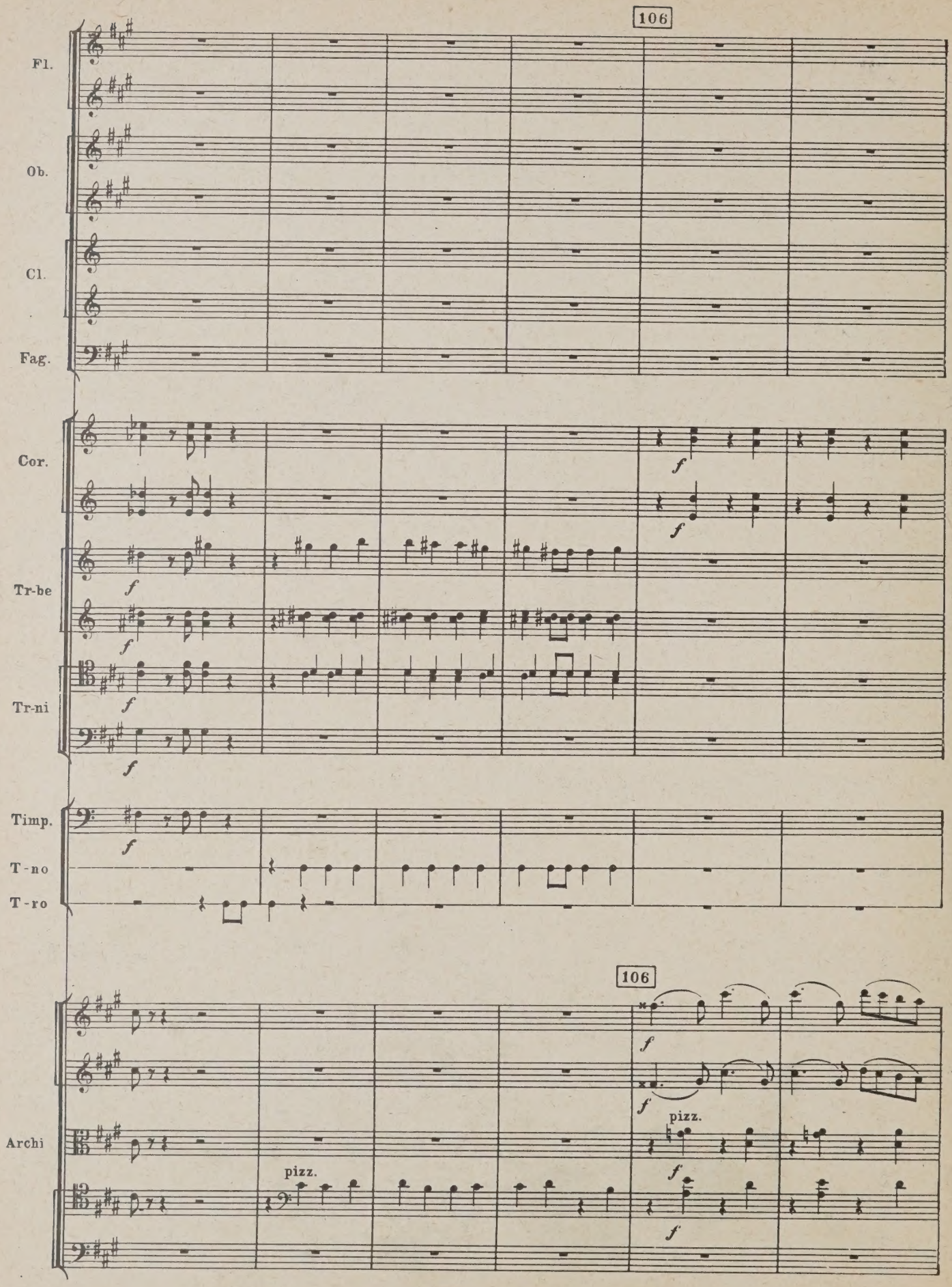
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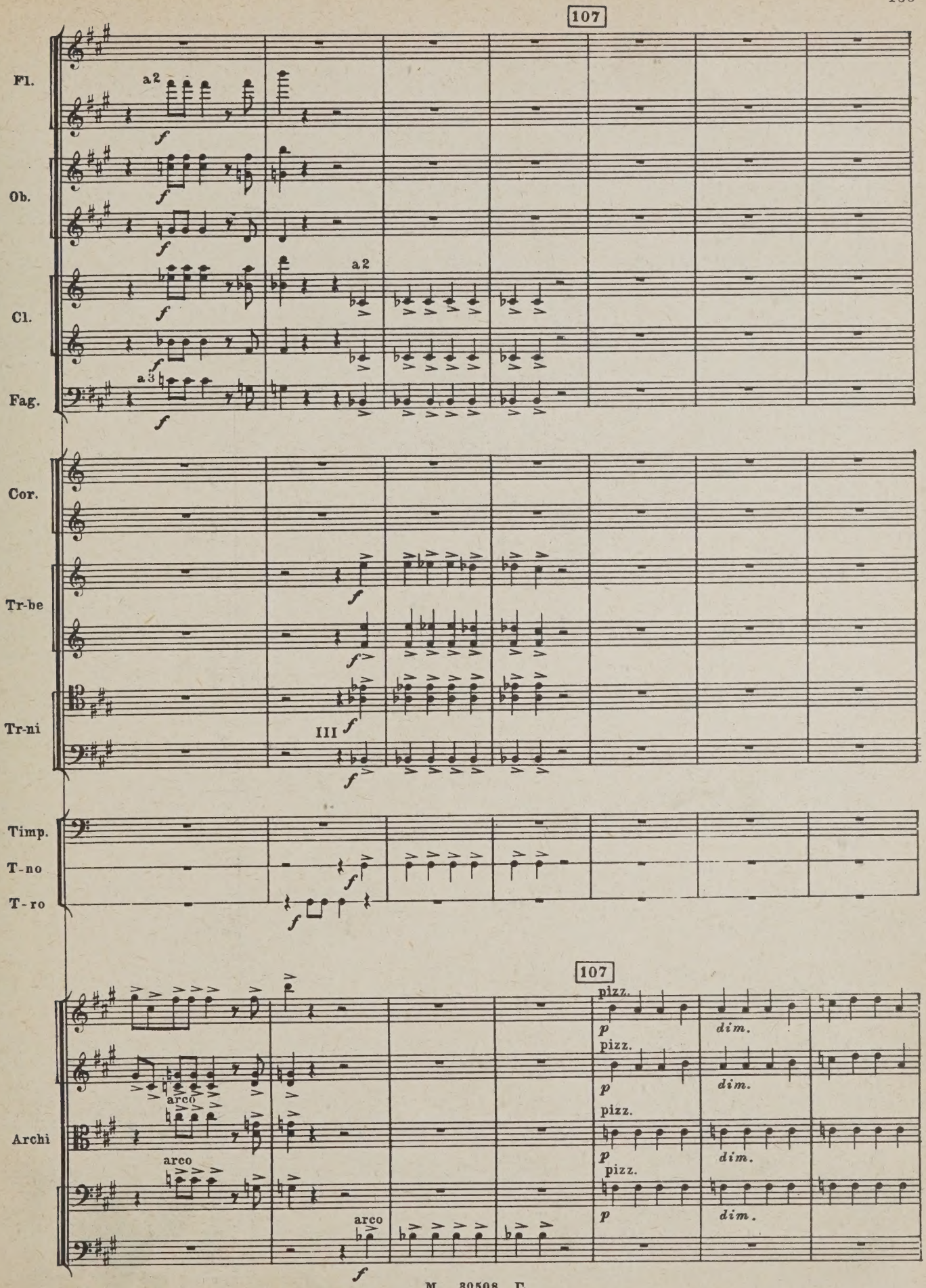
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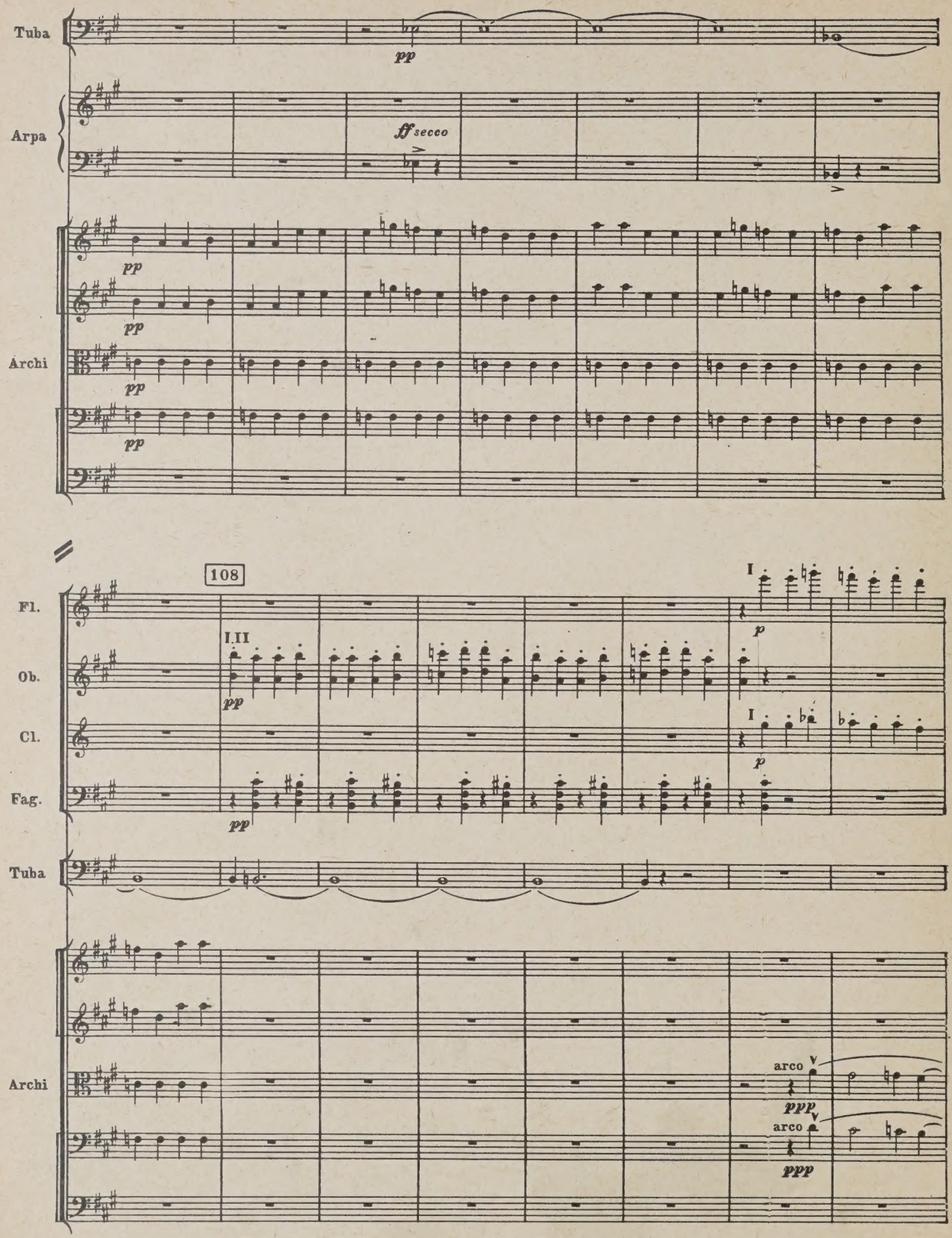
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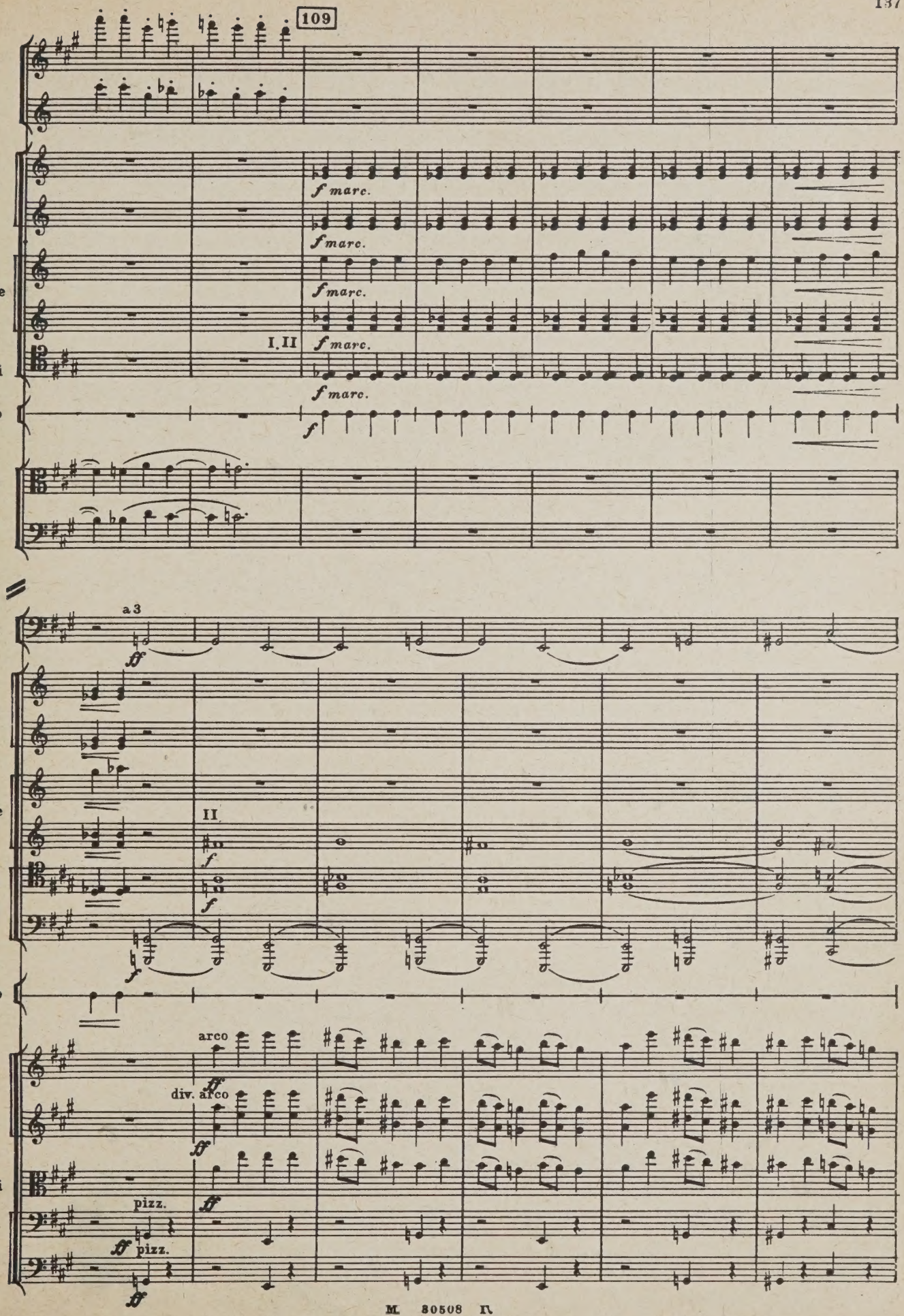
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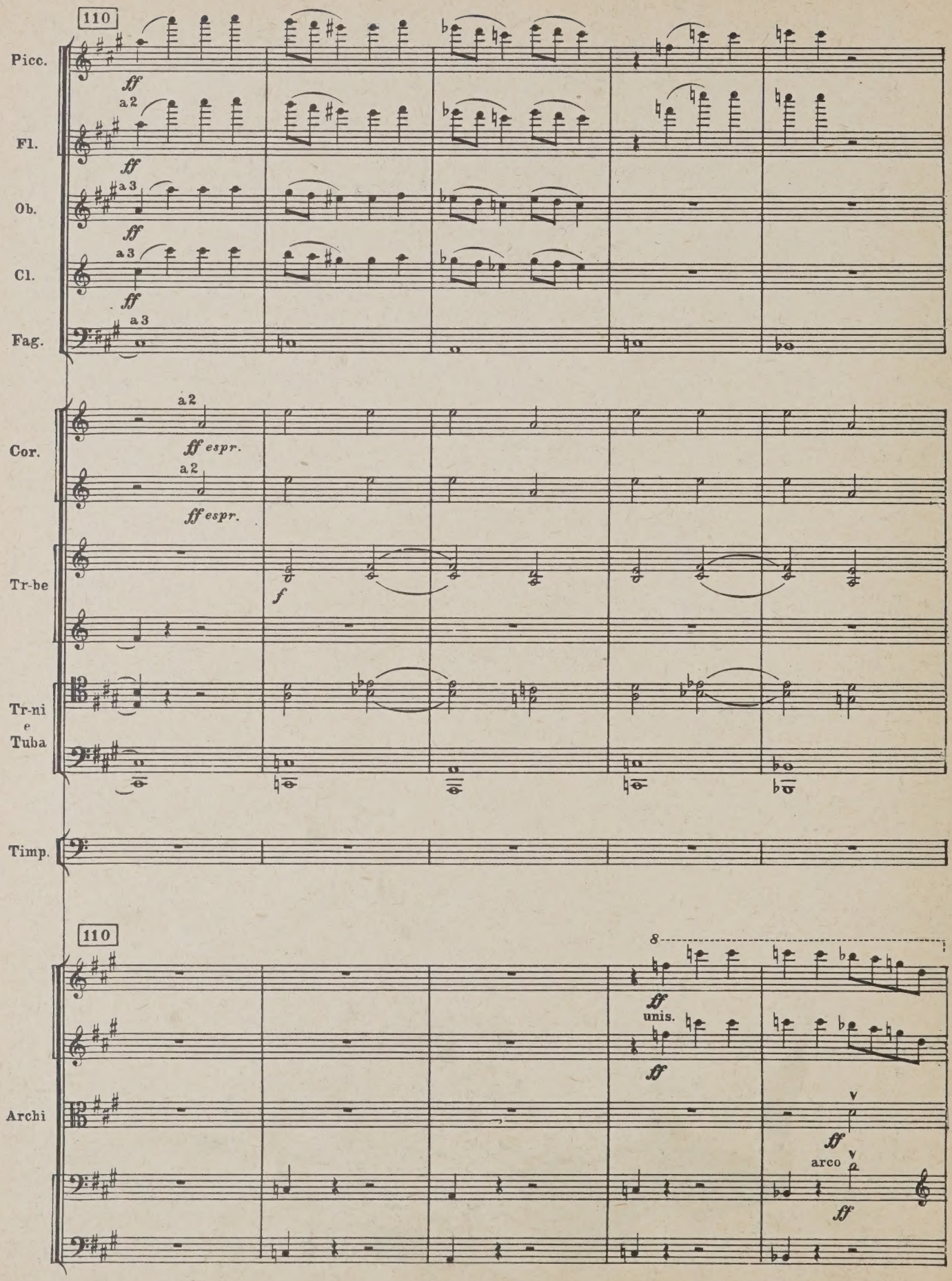
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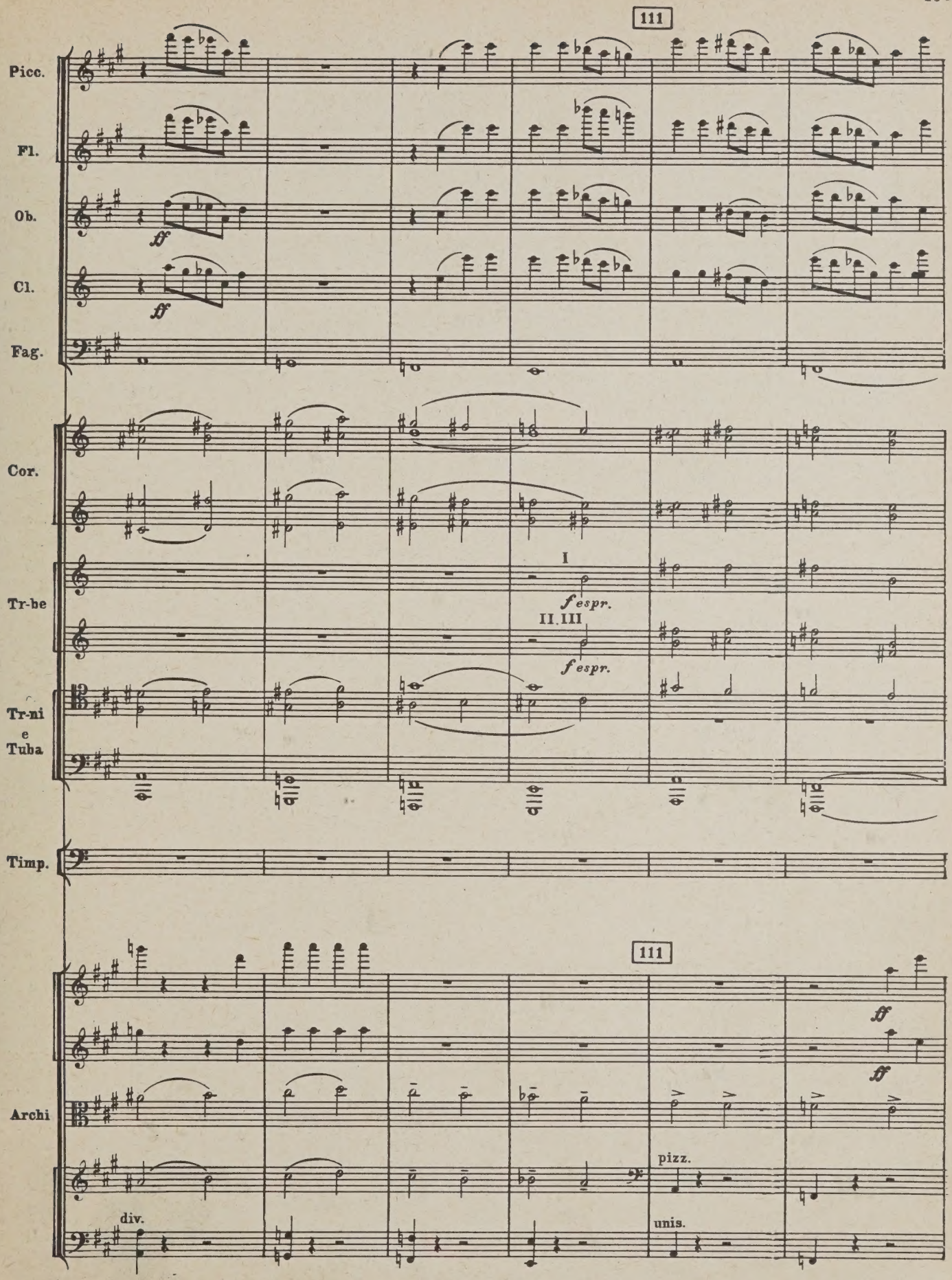
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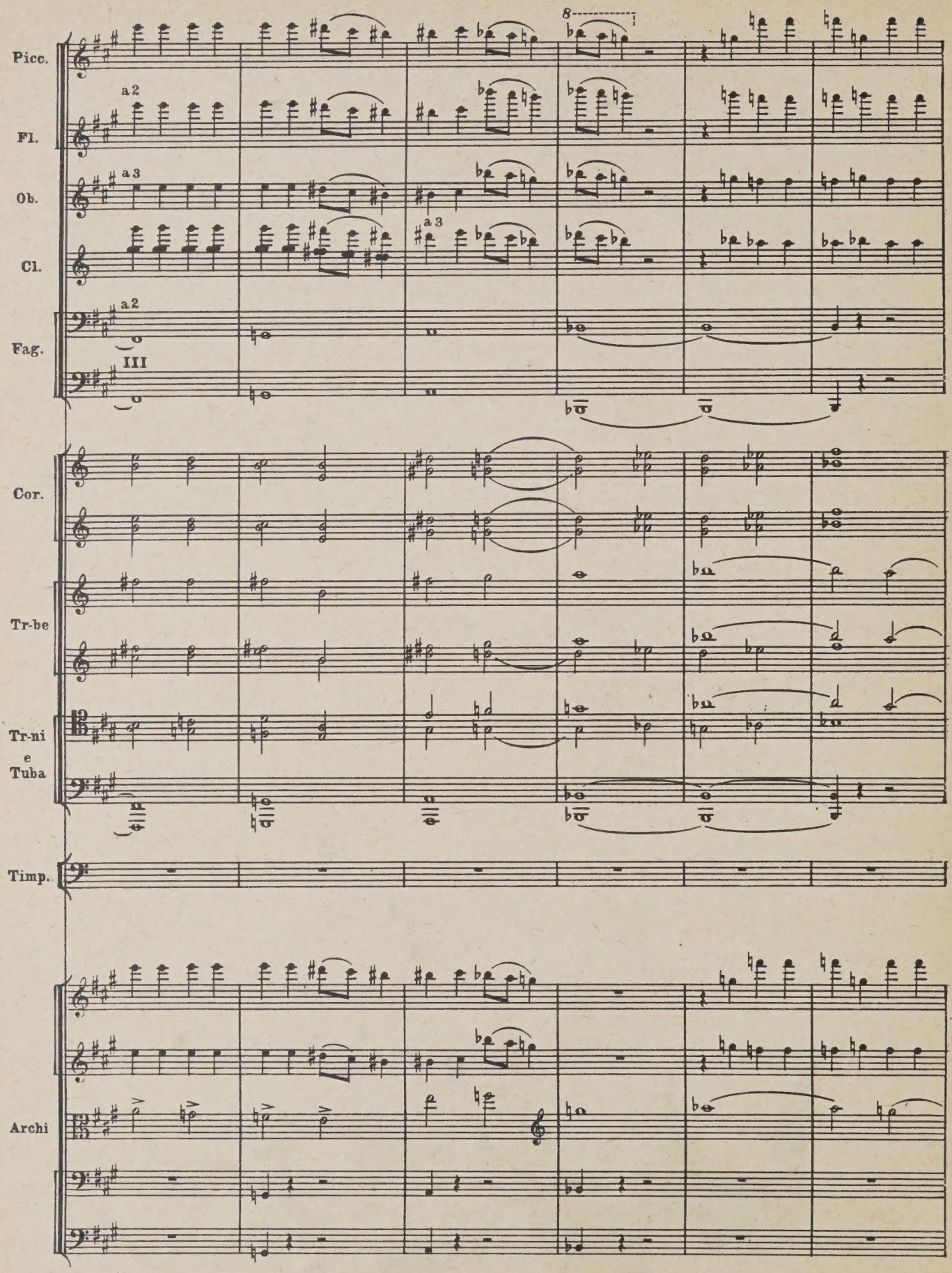
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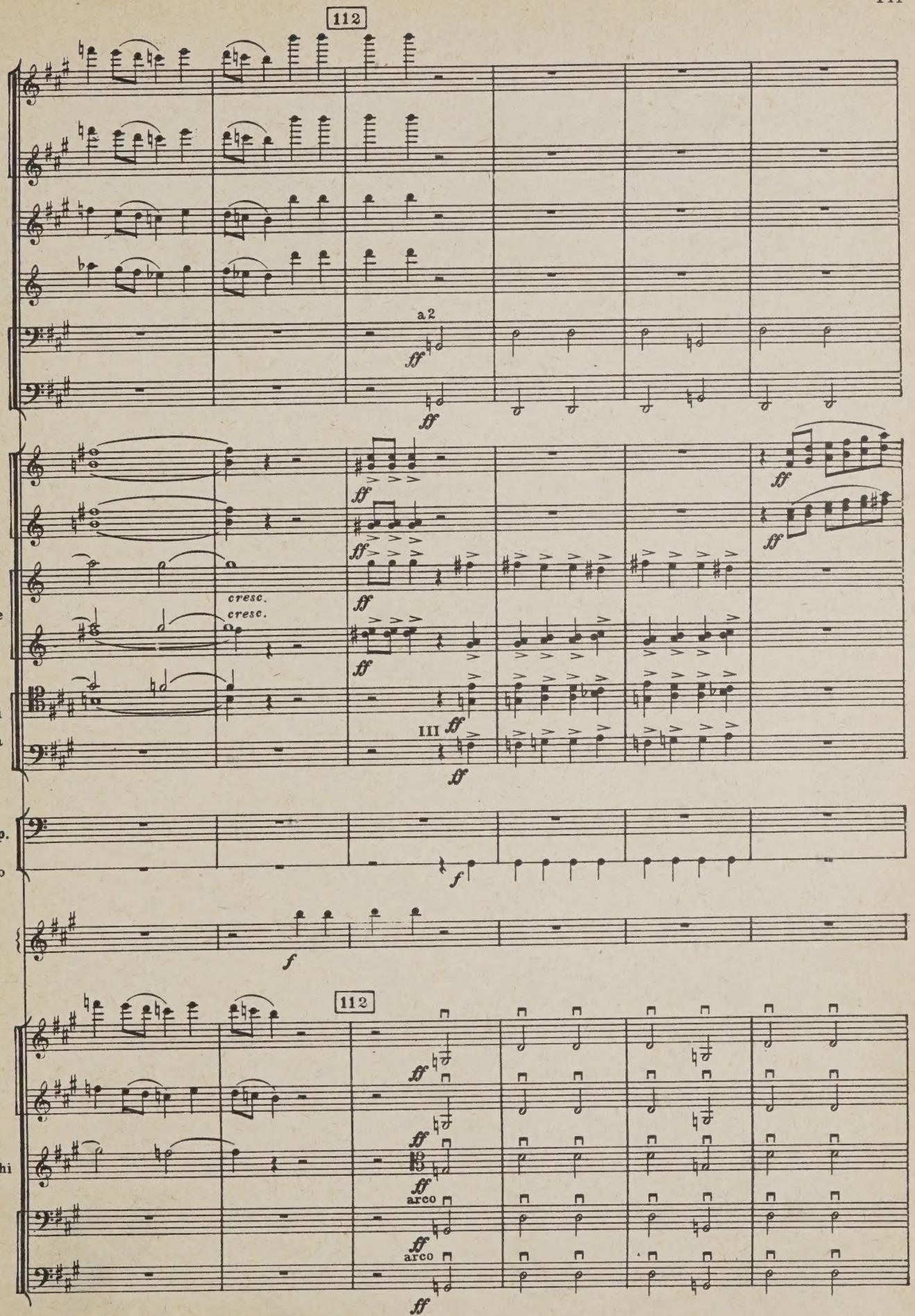
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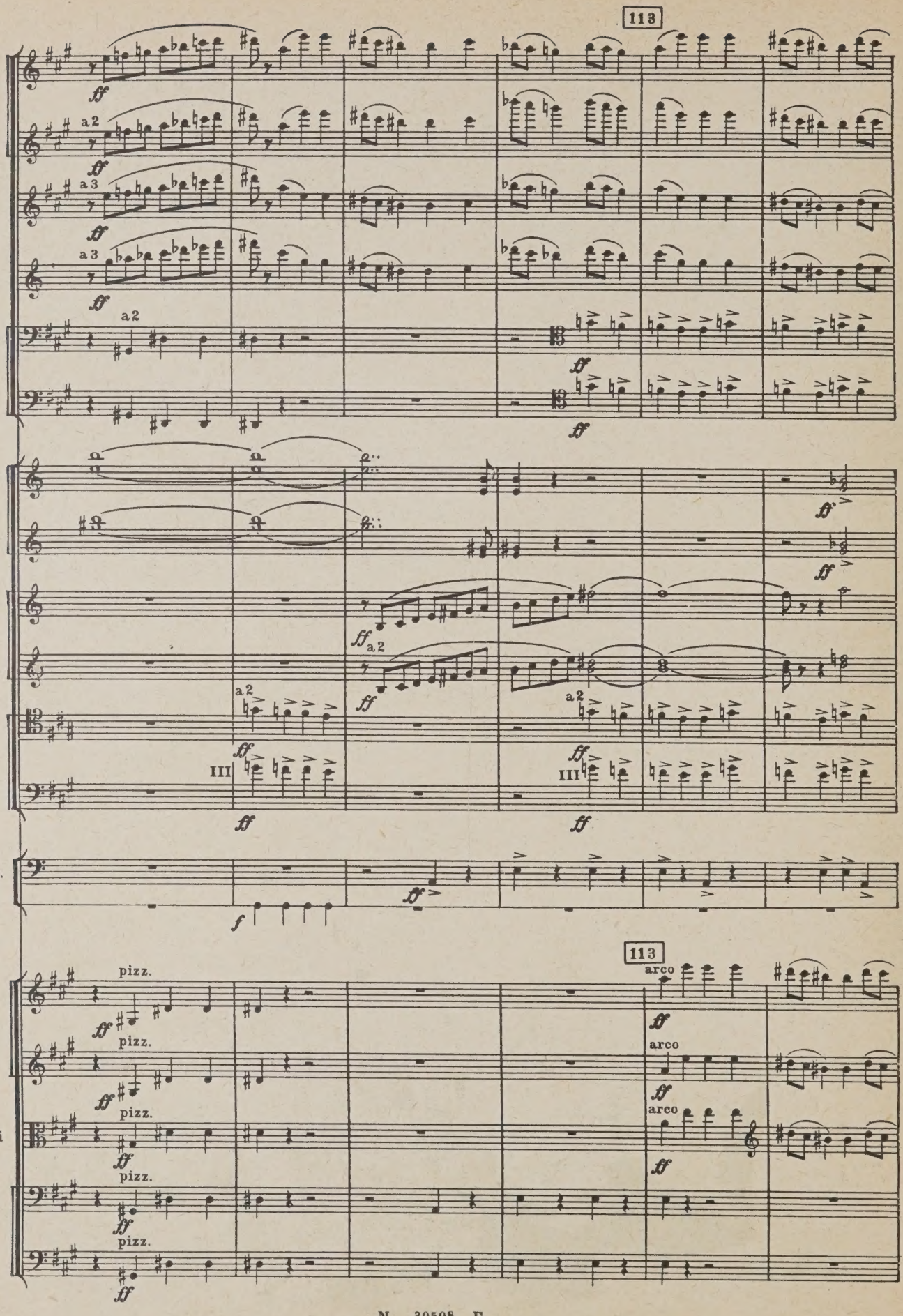
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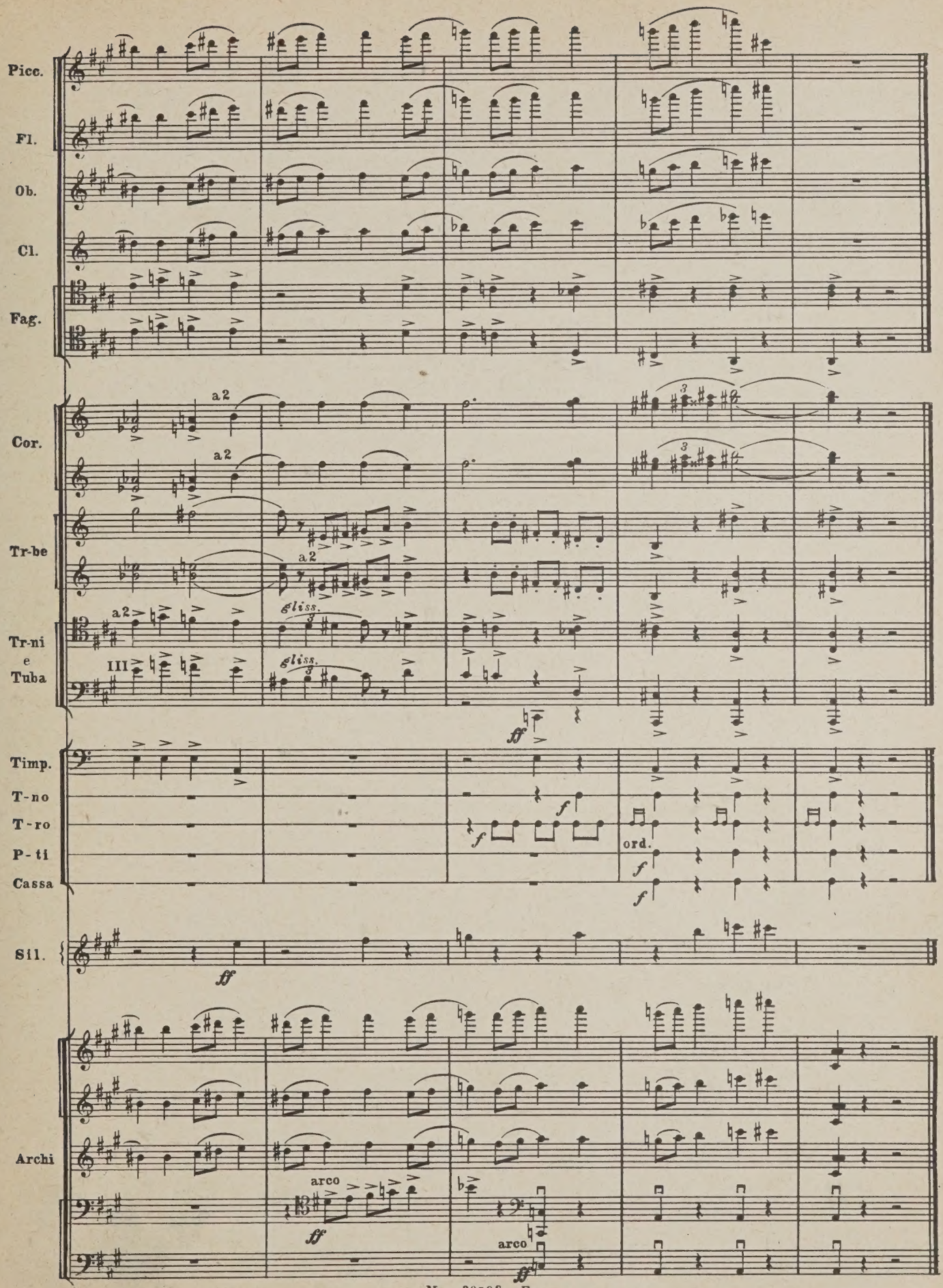
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ВАЙНБЕРГ МОИСЕЙ САМУИЛОВИЧ

СИМФОНИЯ № 4

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